

THE ASIAN
STUDIES

SCHOOL ARTS

FOOT



MOTHER ASIA
SEPTEMBER 1946

PEDRO
J. LEMOS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

Esther de los Santos Monta

VOLUME
14
NUMBER
50



TAKE A TRIP TO THE COLORFUL
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Nature mixes her colors with a bold hand in the Bahamas, and here's your chance to obtain a calendar with 12 full-color photographs, 12 $\frac{1}{4}$ by 10 $\frac{1}{4}$ inches, bringing you the full-blown beauty of this Caribbean paradise. Published by the Nassau Bahamas Information Bureau, these pictures make it easy to understand why Winslow Homer found such delight in capturing for our enduring enjoyment the beauty of the Bahamas.

Here are some of the scenes that you'll enjoy over and over again—picturesque crafts and colorful costumes along the sun-splashed wharves—the government house, lifting its spires against the horizon of palm fronds and brilliant red flowers. See the coral island of Acaco, with its wooden structures grayed by tropical storms. There's the red and white lighthouse, welcoming all comers to Nassau. I'll not lessen the delight you'll find in exploring these pictures for yourself—but be sure to notice the last picture in the series—a cream-tipped surf breaking on the sands of the beach, while in the distance are the brilliant greens of the palm trees.

This colorful calendar will prove a source of constant delight to your pupils as well as yourself. Send 3 cents for your copy of the Nassau, Bahamas calendar to Secretary, The Family Circle, 169 Printers Bldg., Worcester 8, Mass., before October 31, 1946.

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Here's your chance to visit, through this picture book distributed by the Metropolitan Museum of Art, early American interiors, completely furnished down to the last authentic detail. See the huge brick fireplaces with the black cooking kettle suspended by iron hooks over the flame—and see the practical artistry of the hand-hewn ceiling beams. There's the family Bible, symbol of family unity through the centuries, resting in the parlor of the Thomas Hart house, Ipswich, Massachusetts. The wide planked floors of these old homes reflect the passing of many years and many generations, and as for the furniture, you can see every detail, the fine carving and the mellow patina that comes only from years of loving use. You'll be fascinated by the old fireplace tiles, each square containing a complete design.

These rooms in the American wing of the Metropolitan Museum, are all taken from the originals,

copied to the last detail and photographed so clearly that you feel as if you have stepped into each room and examined with care the portraits, wall paper, woodwork, canopied beds, and other features that made up the homes in the United States from the time of the Puritans through the early 1800's. During this time there were three important periods in furniture development, and these are explained in the introduction to the booklet by Joseph Downs. You'll see all three, from the severity of the earliest homes through the intricate ornamentation of the Renaissance style to the Republican period, with its simple lines, graceful curves, and delicate carvings.

The 20 interiors pictured are from New Hampshire, New York, Massachusetts, Rhode Island, Virginia, Pennsylvania, and Maryland—and represent the most typical homes of the period from 1640 to 1818. Send only 28 cents today for your copy of *A PICTURE BOOK OF THE AMERICAN WING* to Secretary, the *School Arts Family*, 169 Printers Bldg., Worcester 8, Mass., before October 31, 1946.

• • •
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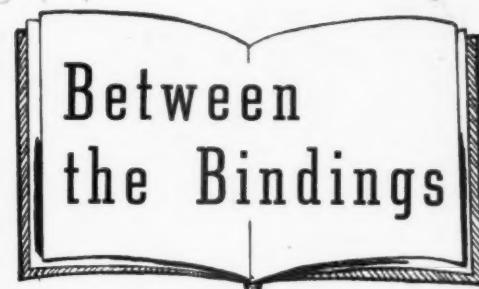
This 25- by 19-inch sepia map makes it possible for you to take your art pupils on a "magic carpet" trip through time and space by simply glancing from one to the other of the 74 distinct, miniature drawings that surround the map of the world. You'll find all the spots you've wanted to visit, from the Pyramids to the Empire State Building, including dozens of other natural and man-made wonders of the ancient and modern world. These drawings average about 1 by 1 $\frac{1}{4}$ inches, and a more enlightening group of pictures would be difficult to find. Beneath each one you'll see an explanation or description—imagine having all this information brought together on one convenient map for your entire class to use and enjoy!

There are dozens of uses for this map, for in addition to the pictures, each continent is dotted with pictures of the animals that inhabit the different regions, as well as the principal cities and points of interest in each nation. Use this map as an example of pictorial map-making, as a "conversation-tonic" for discussions of artistic creation based on factual information—and for correlation with history, geography, science, and many other subjects based on world understanding.

Would you like to give each pupil a trip around the world? Here's your chance—send \$1.03 for this exciting map titled *WORLD WONDERS, A PICTORIAL MAP* by Ernest Dudley Chase. The address is Secretary, 169 Printer Bldg., Worcester 8, Mass. Send before October 31, 1946.

• • •
HANDY BIBLIOGRAPHY OF ART COURSES
OF STUDY

Here's just what you've been looking for in the way of convenient reference news on art courses of study. Reprinted from *School Life*, this three-page folder contains the courses of study available all over the United States, listed by elementary, kindergarten, primary, intermediate, and upper grades, junior and senior high schools. The price of this convenient folder is only 5 cents and you can obtain a copy by writing to Secretary, 169 Printers Bldg., Worcester 8, Mass., before October 31, 1946.



Bringing you brief reviews of the better books for your school and personal library

MOTHER ASIA ARTCRAFTS is our theme for this month's *School Arts*, and what could be more appropriate for the beginning of the school year than the first artists of North America! *PLAINS INDIAN PAINTING* is an excellent book by John Canfield Ewers which gives the exciting information that our own Indians trace their ancestry to Asia. The same questing spirit that led them across the Bering Straits in the dim past asserts itself again in their interpretations of daring war deeds on a primitive "canvas" of buffalo hides.

Our appreciation of these paintings is increased two-fold when we realize that their paints were earth pigments and their brushes were made of horn, bone, and wood. Learn all the details of how the artistic urge asserts itself and overcomes any lack of equipment—resulting in an uninhibited work of art. There are 44 full-page plates, 9 by 11 $\frac{1}{2}$ inches, perfect for illustrating the costumes worn by the tribes of the Plains region—you see all the ornamental details, and in addition to costumes, there are buffalo robes that tell the story of the artist's brave deeds—some boast about the horses stolen, another tells of bravery in battle. And for comparison of drawing styles, there are plates showing ways of drawing the human figure and the horse—by Mandan, Crow, Cheyenne, Cree, Sarsi, Shoshoni, Kiowa, and Sioux tribes. See the map of the regions inhabited by the various tribes of the Plains region in 1832.

For a wealth of information about the first American artists, send \$3.00 for your copy of *PLAINS INDIAN PAINTING*. The address is Creative Hands Book Shop, 169 Printers Bldg., Worcester 8, Mass.

• • •
STARTING A CRAFT LIBRARY?

Here are some excellent books, previously described in this column, that you'll want to add to your book shelves.

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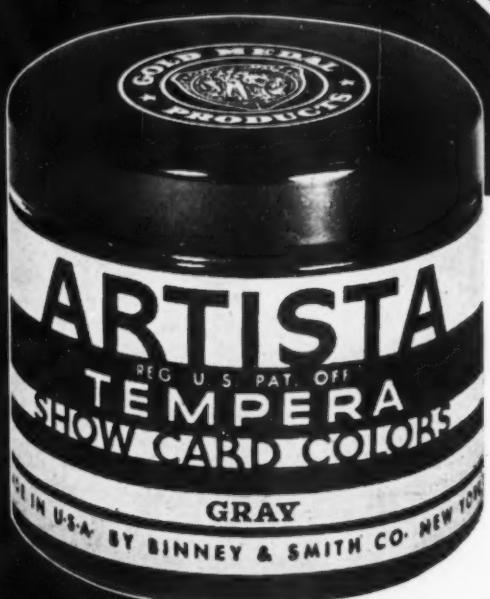
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Knapp 3.50
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PETER HUNT'S WORK BOOK 4.00
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DESIGN



ARTISTA

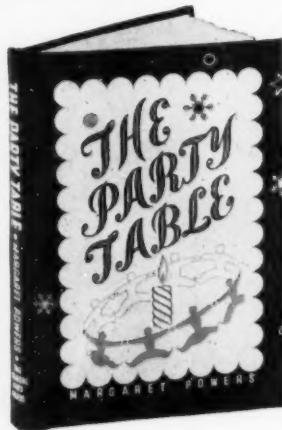
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S.A. SEPT.

INTRODUCTION TO SEPTEMBER SCHOOL ARTS

by Alliston Greene

★ For forty-five years *School Arts Magazine* has promoted art subjects to the exclusion of every other department of human endeavor. To be sure, its editors and publishers are intensely interested in politics, economics, science, religion, and every other attribute affecting a normal life. We believe that the appreciation of the beautiful in form, color, arrangement, etc., has a vital relation to these other things, but this magazine is not equipped to discuss these subjects, for this would distract from the main objective. Therefore, when we go to "Mother Asia," to countries even which have won the displeasure of decent people, for illustrative material for these pages, we do so because we find in them certain fundamental art principles of great value and significance.

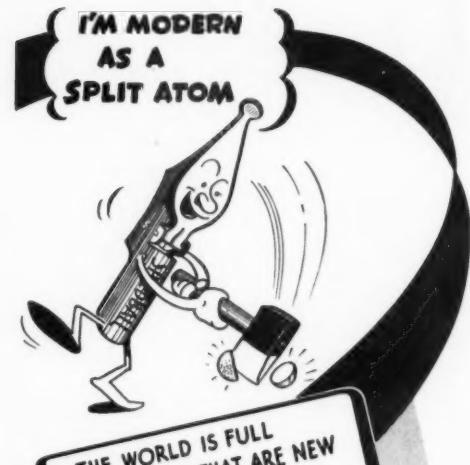
★ The first article in this September number, "The Oriental Art of Flower Arrangement" by Miss Rehnstrand, one of our Associate Editors, is a very comprehensive and delightful presentation of a universally accepted art subject. Whatever the influence which gave birth to oriental art, be it Buddhism or whatnot, it must be admitted that the Japanese have a native "knack" for flower arrangement more delicate and satisfying than that of most other people. More need not be said relative to the article by Miss Rehnstrand. Read it, and by all means, study the illustrations. A vase of flowers on the teacher's desk arranged by pupils and changed frequently, would be an interesting way of teaching the subject.

★ Esther deLemos Morton has a faculty for saying more and giving more complete instruction with her brush, pen, and pencil than many can impart with a thousand words. Thus in her article on page 12, "Painting in Ink," the use of ink after the manner of the Balinese artists is made clear. One may proceed with this modernized art, assured of good success in a comparatively short time.

★ Several years ago the editor of *School Arts* said that "with the editor in California and the office of publication in Massachusetts, this magazine cannot be called provincial." By the same token it may be claimed that *School Arts* is far from provincial or even national when so much space is given to a discussion of "Tibet, Mystery of the Orient." Elizabeth Frembling-Maire is not only justified in giving us so fine a background of the history and customs of these ancient people, but she is to be thanked for lifting the veil which shrouds these people of mystery, introducing to us an art which was old before America was born. A really thrilling article is the result of her painstaking research. The many illustrations which accompany the article are worthy of particular study and filing for many future occasions.

★ The fourth article in this great "Mother Asia" number is from the inexhaustible notebook of the Editor himself, whose travels and studies have taken him to many sections of the Old World, and found him in personal contact with important characters whose influence upon art education is permanently established. Mr. deLemos has given us much to think about in his brilliant article, in which he strikes an interesting parallel of oriental art influence and that of American art influence under the guidance of such men as Ernest F. Fenollosa, Denman Waldo Ross, Arthur Wesley

(continued on page 4-a)



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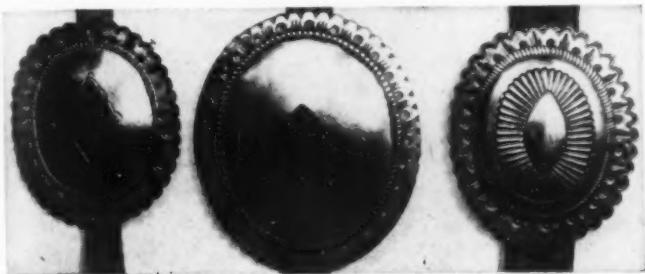
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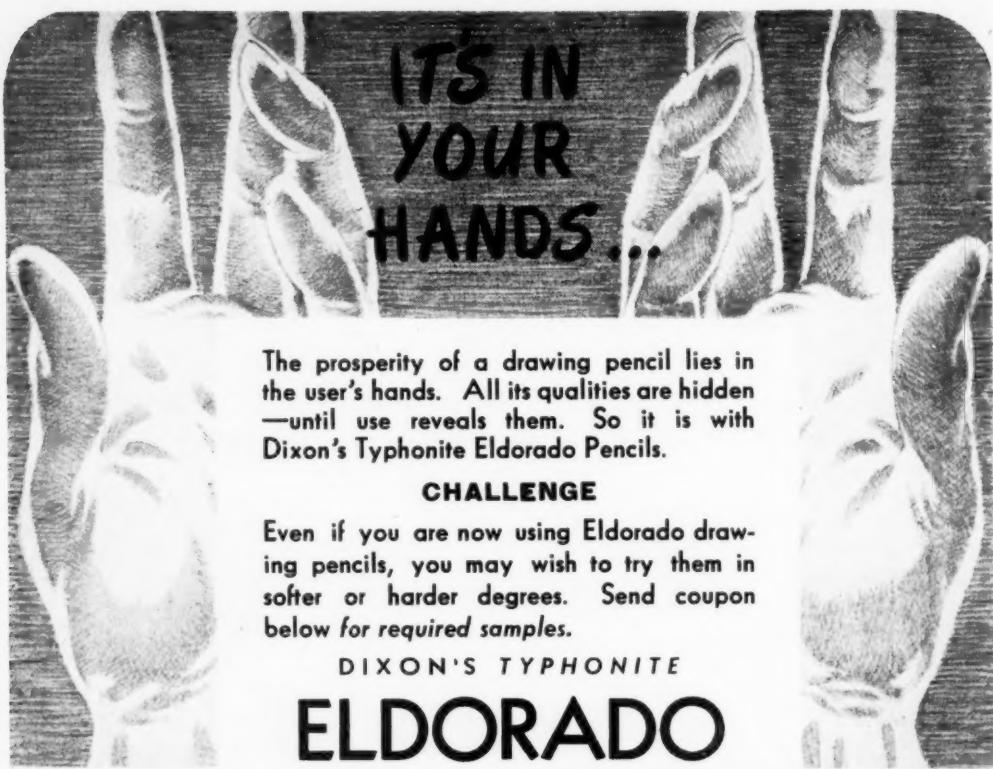
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Dow, Frederick B. Pratt, Walter Scott Perry, Henry Turner Bailey. It is of great importance to keep alive in the minds of the present generation the names and accomplishments of those who have "achieved the honorable" in art education.



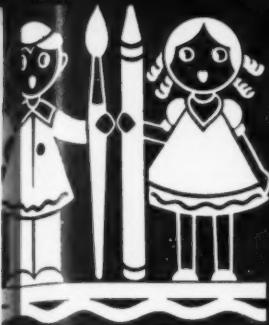
The name of ROYAL BAILEY FARNUM has been for more than forty years as a sturdy oak, ever growing in stature and beauty as its roots dug deeper into the nourishing earth. During those years, "Mr." Farnum, as we knew him in 1903, has grown into the "Doctor" Farnum as we know him today, and no one more worthily. Forty years in art and design education, seventeen years as a State Supervisor in New York and Massachusetts, and twenty-eight years in charge of advanced professional art institutions, is an accomplishment not to be overlooked in these days of careless thinking and thoughtless living.

It is not for *School Arts* to review the life of this Art Educator, but it is our privilege to perpetuate the name of one of the early promoters of the esthetic and practical arts in this country.

The time has come, as it must to many who reach the biblical age of three score years and ten, for Dr. Farnum to relinquish the responsibilities of active direction of the great institution which his skill and labors have built. His "retirement" from The Rhode Island School of Design and the increasing demands of administrative work in this rapidly expanding school, now a plant comprising fifteen buildings, will be to another field of endeavor. As Dr. Farnum said in a recent letter: "While my retirement sounds ominous, I hope it is going to mean merely a change of occupation and location, and not an armchair for the future."

Dr. Farnum was a valued contributor to *School Arts* in its early days. Perhaps he may find time, between fishing trips and golf, to give us the benefit of his experience in an occasional article. All in favor say "Aye"!

After a year's leave of absence commencing July 1, Dr. Farnum will be officially retired by resolution of the Board of Trustees. *School Arts* hopes his years of retirement will be many and fruitful.



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand *Pedro deLemos* Esther deLemos Morton
ASSOCIATE EDITOR EDITOR-IN-CHIEF ASSOCIATE EDITOR

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September 1946

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BALINESE MAN AND WOMAN IN CEREMONIAL COSTUME

Esther deLemos Morton

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Photographs by Berton Crandall
Palo Alto, California

All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA. All manuscript, illustrations, and photographs are submitted at owner's risk. The publishers take every precaution to safeguard material while it is in our possession, but we assume no responsibility for it while it is in our possession or in transit.

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MOTHER ASIA is a vast treasure house of arts and crafts, using every conceivable material from nature's sea, land and sky, and the earth below. Even her birds' feathers, the animal furs, fishes' scales contribute toward her most unique and artistic craft textures and finishes. Her miles of rivers and many harbors and inland lakes, add quaint boats and ships to delight the eye and present intriguing subjects for the artist's sketch pad or easel painting.

THE ORIENTAL ART OF FLOWER ARRANGEMENT

JANE REHNSTRAND, State Teacher's College, Superior, Wisconsin



ALL NATIONS grow and use flowers for every important and also the minor events of life, but the Oriental people have excelled in the art of flower arrangement. Here in America flowers are a very vital part of school, home, church, and business activities. Flowers for weddings, flowers for the sick, flowers for funerals, flowers for parties, and flowers for exterior and interior decoration.

Most of the flower arrangements we see are very mediocre and often very poor in color mass and line. This is partially due to the fact that few people have considered flower arrangements an art. *It is* an art that is within the creative ability of everyone.

Of rather recent date flower arrangements have been taught as a part of the art course or "Art for Living Courses," and some universities have an entire course devoted to this study.

Flower arrangements, or "Iki-bana" as the Japanese call it, is of religious birth and grew out of Buddhism. The Buddhist priests were the first group to care for and arrange flowers. The creation of a flower arrangement was a religious act and became a religious rite. This probably explains why so many Japanese and Chinese arrangements are conventional.

There are many quaint and mythical ideas associated with flower arrangements in Japan such as some flowers are considered unlucky, and some signify good and evil fortune. Evergreens and chrysanthemums are used to celebrate an inheritance because they are long-lived and express the idea that wealth may remain forever. All flowers that are presented as

gifts must be in bud form so the recipient may have the pleasure of seeing them open.

Colors are very meaningful; white is used for house-warming; red for funerals; pink, purple, and red are masculine colors; yellow, blue, and white are feminine. The masculine flowers are always placed at the top of the arrangement with the exception of white which holds the highest rank.

Seasons are expressed in Japanese flower arrangements. The Spring arrangements show brilliancy of color and energy of line. To express the high winds of March unusual curves of tree branches are used. Summer lines are spreading and full and are placed in low, broad receptacles that exhibit water, suggesting coolness and refreshment. Autumn expresses loneliness with simple and straight lines. Every occasion has its own suggestive arrangement.

There are many schools of Iki-bana, each having its own rules and regulations, some very scientific and complicated and others simple and very usable. The Japanese are great students of nature and are very sensitive to her moods and changes and they always adhere to the rules that govern nature in their flower art.

"Shin-no-have," or the one central flower arrangement, was the first flower arrangement. A large branch was placed near the middle of the vase and several seasonable flowers were placed at the base of the tree-branch. This was a very symmetrical grouping and was often seen in early Japanese religious pictures.

Soami, a celebrated painter of Japan, conceived the idea of representing the three elements of Heaven,

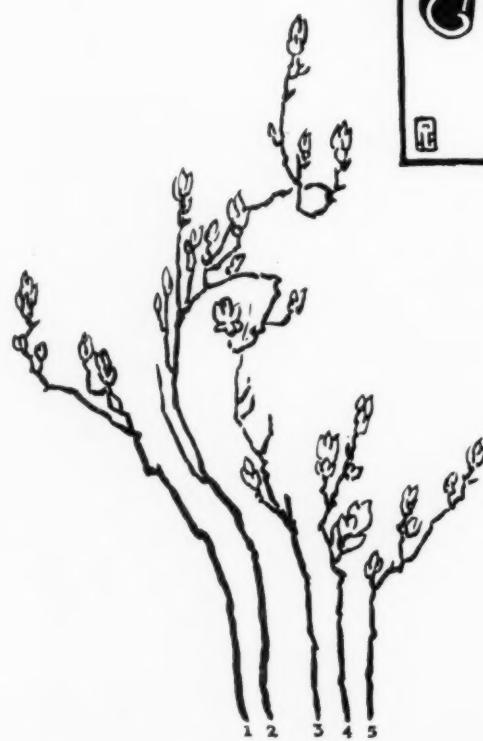


Blueprint arrangements of flowers made by pupils following the oriental space composition idea will develop good flower and plant form arranging



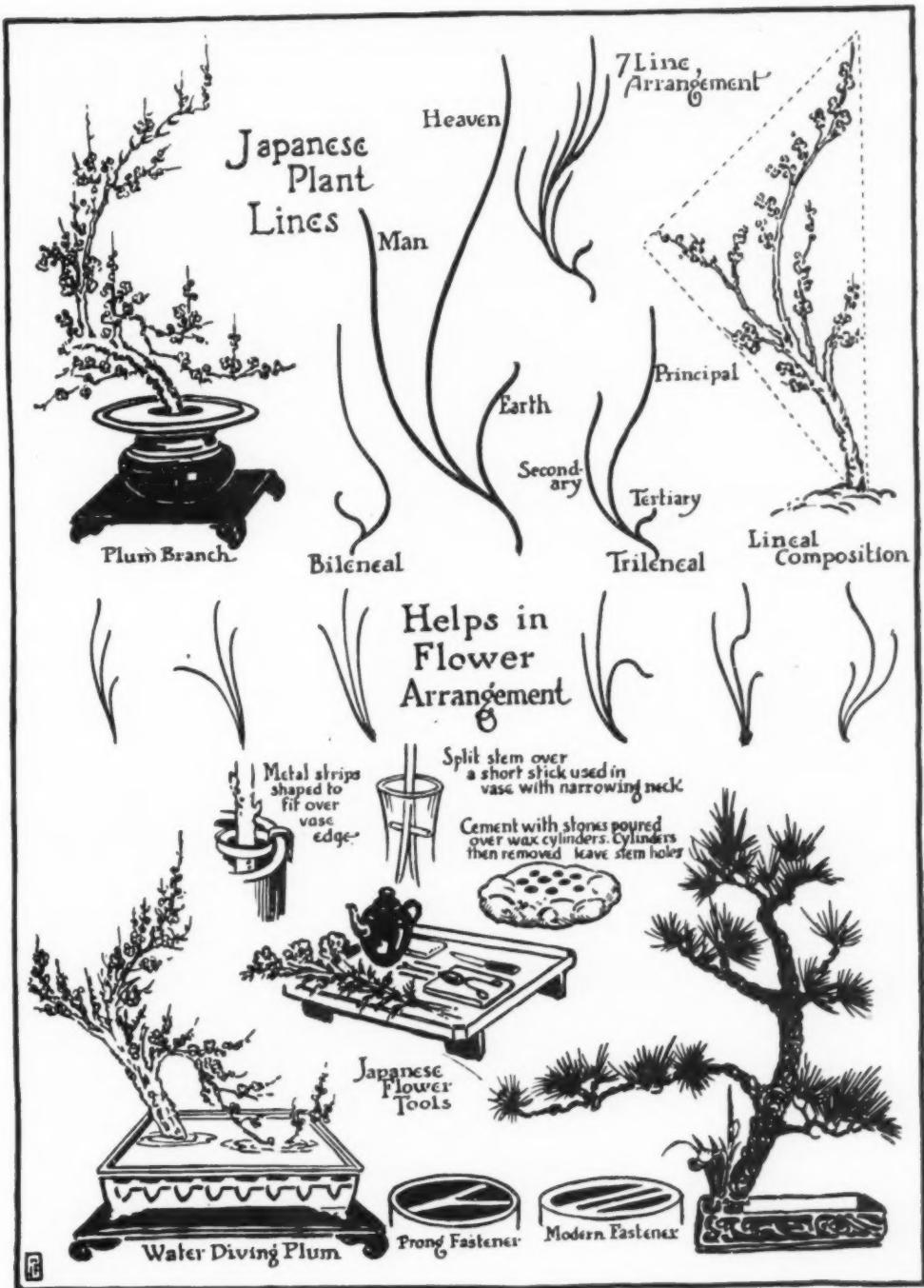
ORIENTAL FLOWER GROUPING

• • • • •



ORIENTAL FLOWER ARRANGEMENT

• • • • •



man and earth in his arrangements. This plan is widely used today as it suggests the natural growth of most plants and flowers. (See illustrations.)

In the Japanese home a flower unit was often the only decorative spot. It was usually combined with a kakimono (a scroll picture) and placed on a makimono (a low table) and this grouping formed the family hearthstone. The scroll picture made a fine background because of its simple design and grayed color scheme.

A flower arrangement should have a suitable background and be arranged or grouped with well chosen objects. We in America are very careless about this and often the flower arrangement has no relation to its setting either in color, light and dark, or line. An arrangement may even detract from the beauty of the room. To illustrate: a room with the dominant color of yellow does not combine with gay red or pink flowers or an elaborate table arrangement look artistic on a cloth covered with "busy" design.

The Oriental flower artists pick their flower specimens with great care and select them for their beauty of line mainly. Branches are used as flowers and leaves are often more important than flowers. (A fact we should bear in mind especially during the winter season when we have few flowers to work with.) Leaves may be striped, spotted, or variegated but the solid colors and fresh green color are favored by the flower artist. The dark side of the leaf is always turned toward the guest. The flower supports or the mechanics of flower arrangements are very carefully thought out and constructed. These supports are made in various styles with green wood that can be bent without splitting; the stick is cut at one end to form a crotch that fits into the vase one inch below the top. Forked pieces of wood are also carved in various ways to fit into the top of the vase. Rocks, lead rings, metal pin holders, hairpin holders are also a part of this equipment. The flower holder must be securely fastened to the receptacle with weights or florists' clay. Poor flower mechanics will result in poor flower arrangements.

General rules for Japanese arrangement: Arrange flowers to look like a living plant, not cut flowers. Suggest the growth of the flowers by using buds, open flowers, and withered leaves. Do not cross branches and leaves. Never use even numbers of branches or flowers. The blossom should be considered in rela-

tion to the stalk and should be associated with the lines that impart to it its character.

Keep the stalks together at the base, about four inches above the surface of the water; this will give strength, vigor, character, and style to the growth and give the effect of a living plant. The height of the foliage or extreme height of flower should be one and one-half to two times the height of the vase. Low bowls are measured including the raised stand on which they are placed. Tall and upright groups should be placed on a level with the eye and not be used in a room with a low ceiling. Bulb plants and water growths should be placed below the level of the eye. Vines can be hung at any height. Where one flower arrangement is used, a perfect balance can be secured by bringing the top of the longest spray directly over the base of the holder. Short-stemmed flowers can be placed in a low bowl and the entire plant, roots, moss and all may be used.

The Japanese do not use separating and spreading arrangements.

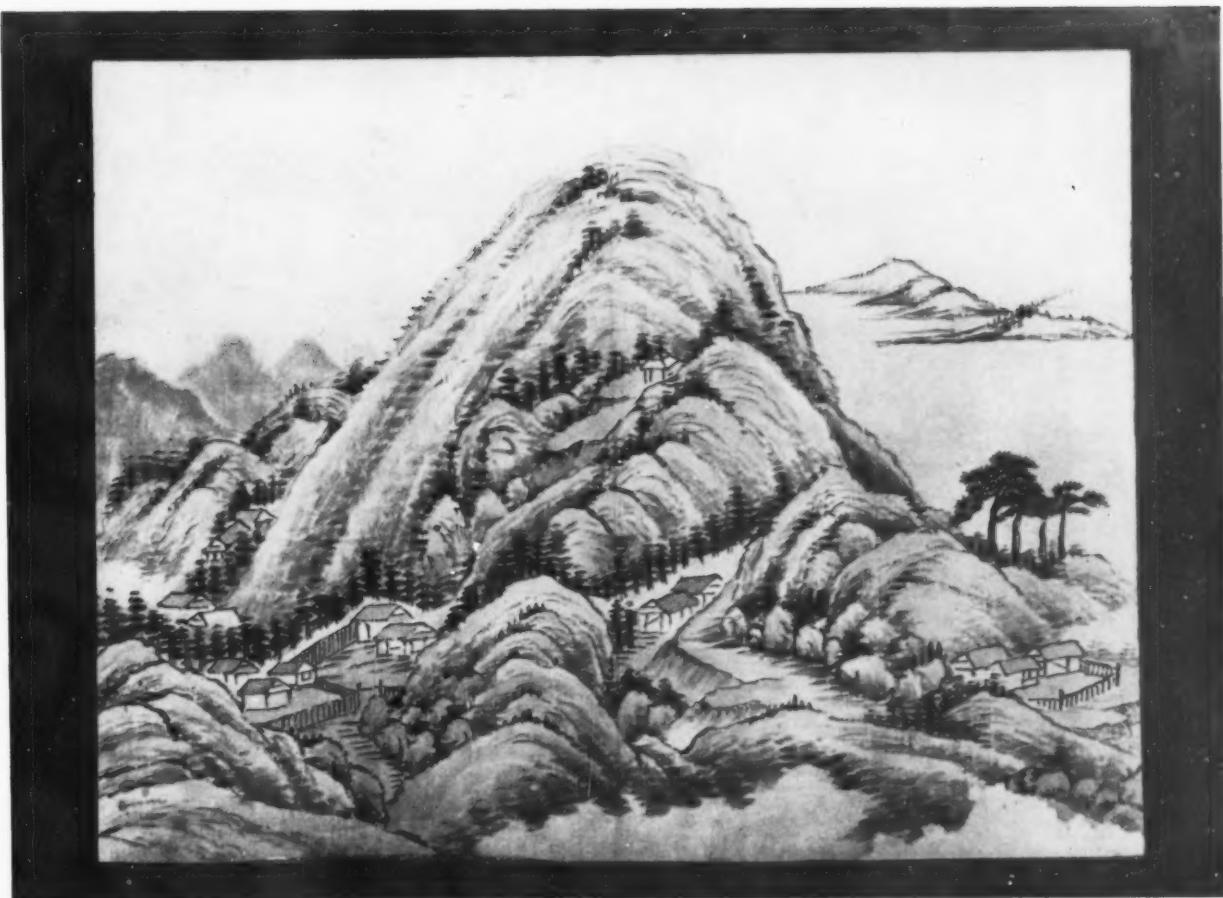
It was my great privilege to be one of the members of an art group that visited the Orient in 1936. This group spent a week as students of some of Japan's greatest artists of flower arrangements. The following description is an example of the great reverence the Japanese have for their art and shows their sensitivity to the beauty of nature:

It was Friday, the last day of our course, and my austere and black-gowned teacher brought a small bundle to class. This bundle was wrapped in a large lotus leaf and contained nine other bundles each wrapped in a lotus leaf. Very carefully he unwrapped each parcel and laid one fully opened water-lily, two buds and six leaves all of varying size on the table. The receptacle was a large low dish of ivory lined with deep blue. The artist studied each form carefully and then placed the flower supports. The large white lily was placed first, then the leaves, grouped as a background near the flower. Balancing this on the other side of the container, the two buds were arranged. Stems and leaves were filled in to unite the white spots of the flower and buds. Many times they were placed and replaced until a beautifully designed arrangement was procured. This is pictured below and was called a sculptural arrangement. A flower arrangement is like composing a picture—it must have rhythm, balance and harmony, and if it expresses an idea it will be more beautiful and interesting.

We can learn from the Japanese, but the flower artist must arrange flowers many times before perfection is achieved.

Color study, design, composition may be pleasantly taught in our schools with the elements of flower arrangement, so why not begin this year's art work by beautifying the halls, libraries, and classrooms of our schools with beautiful autumn flowers arranged in Japanese style. A special corner for flower arrangement might be planned.





Chinese brush painting on heavy rice paper. Painted directly with no preliminary guide lines whatever. Erasures are impossible and corrections are not made



Chinese sketchbook is a series of accordion arranged pages and like all Oriental "books," it opens from the right side, first



This sketch shows the rhythmic lines in the opposite subject, so composed as to produce balance of lines and form



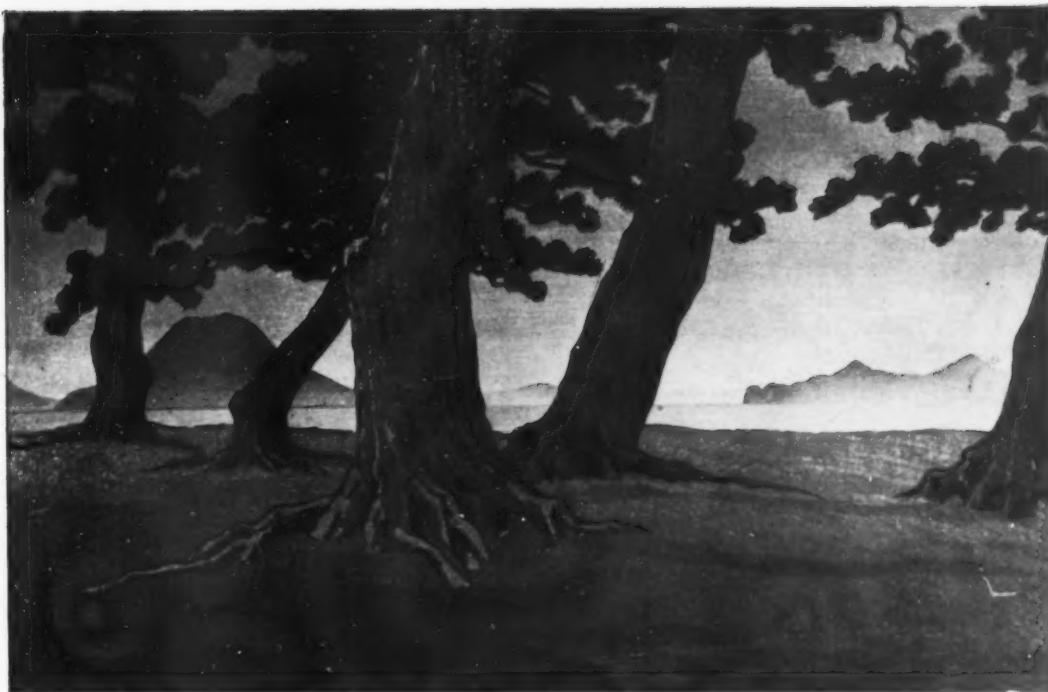
Japanese print by Yeisan, noted artist of the 18th Century



"The Flute Player," beautiful line composition made by Kiyomine, noted artist during 1853. Japanese artists recomposed their subject wherever it was necessary to add more beauty of line and space. Their subject thereby became a creative expression rather than merely a natural representation



"Woman Beside a Cherry Tree" by Moronobu (1625-1694). It was made from one block only, with red lead touches added with a brush



A modern trend in print subjects commenced in Japan in 1934 produced qualities similar to the European prints made by French and English artists who borrowed their qualities from the Orient. This print was made by Hasui Kawase

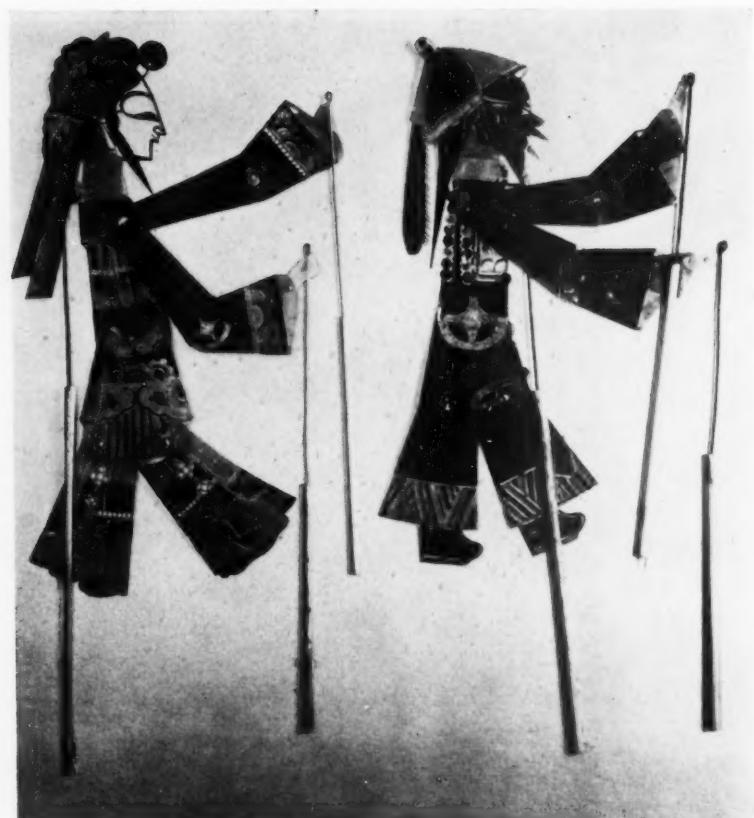


A bold decorative print made in three printings by Shoson Obara. The circle part of the signature is always the name given to the pupil by his master to be used only on worthy work





Javanese Puppet



Chinese Shadow Marionettes made from colored transparent Water Buffalo skin



Javanese Carved Wood Puppets



Authenticated News



THE growth of rice is a favorite subject of the modern Balinese painters. As the Balinese are foremost growers of rice, this occupation requires the greater part of their time.



A beautiful example of Balinese ink painting, showing the women carrying water, a man riding a water buffalo, and a man tending ducks through the rice paddies

PAINTING IN INK

ESTHER deLEMOS MORTON, Palo Alto, California



HEN some of the artists of Bali experimented with painting on European paper with Oriental ink and hair brushes, the result was so revolutionary that it started what is known as the New Style of Art in Bali.

These delicately shaded halftones in grays, black, and white depict the usual everyday scenes of life in beautiful decorative style. Favorite subjects are the rice fields with intricate detail of each step in the plowing, cultivation, and harvesting of the crops; fishing on decorative waters of all-over texture of wavy lines or fish-scale pattern; natives tending ducks and chickens; and jungle animals framed in a background of delicately rendered native foliage. The latter plays the most important part in this style of decoration. Always there is the intricate appearing yet simple repeat of leaf forms and tree shapes which when painted with equal shading in all parts of the

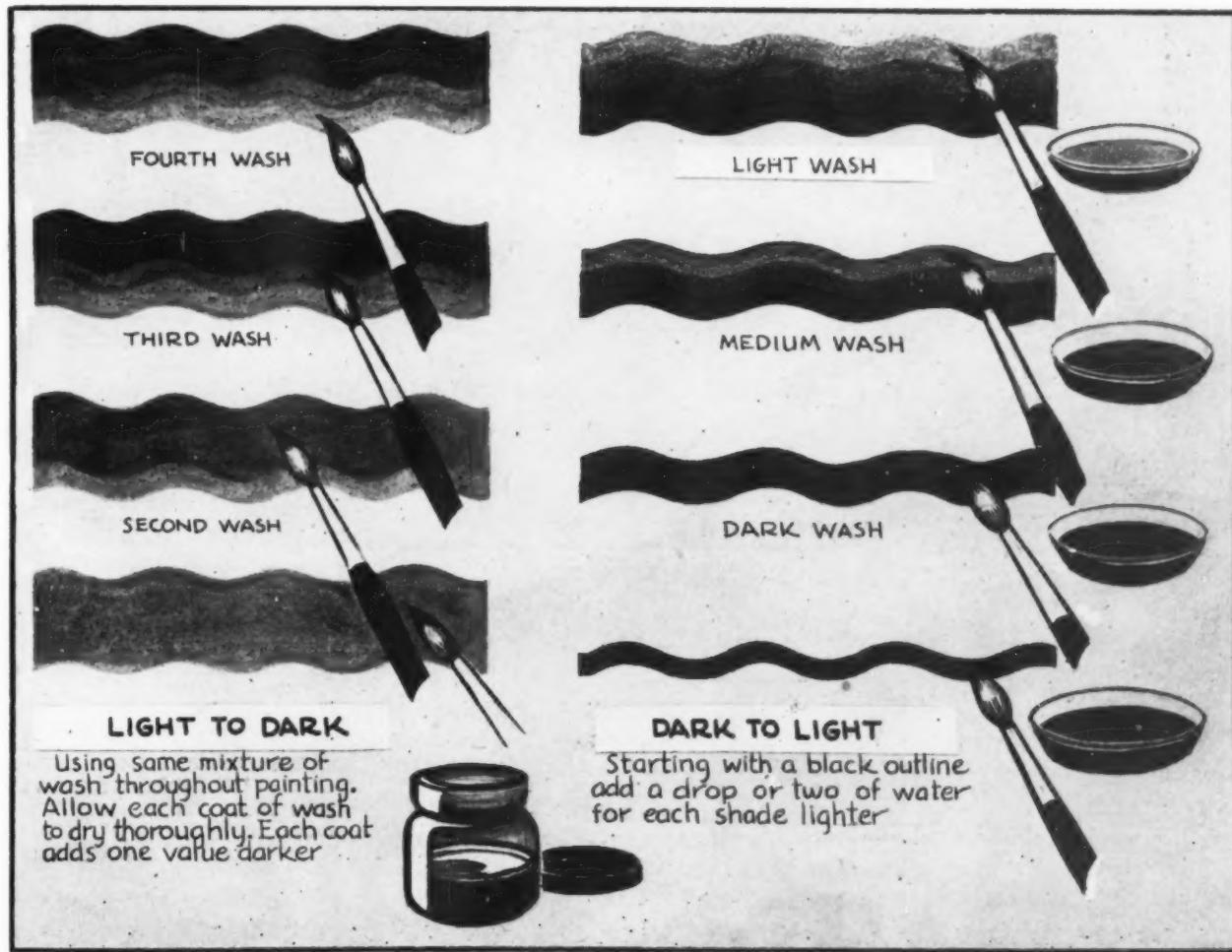
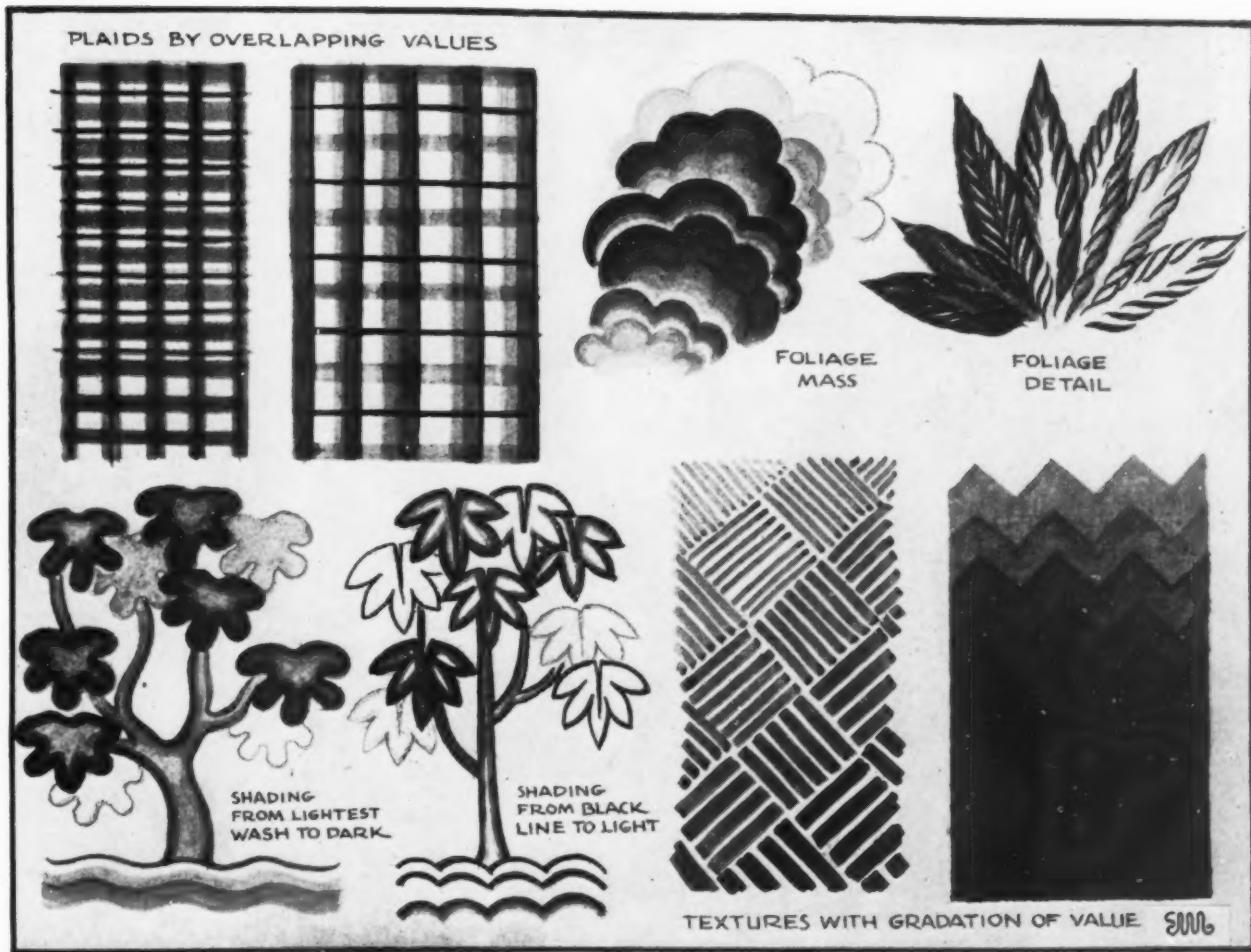
design, give to the painting the quality of an old textile.

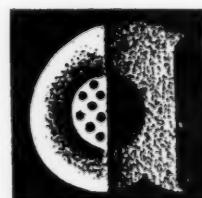
Some of the artists paint with more third dimension than others; however, the compositions seem always to be on one plane so that the finished painting is a flat decorative arrangement of formalized detail.

Each Balinese artist seems to have a technique of his own. Some start with a fine black line and shade inward, apparently using a pen outline to insure a clean outer line for fine detail. Others seem to work from a faint gray wash of nearly the entire form to a dark outer edge.

By use of our commercial waterproof ink, the same effect may be obtained as with Chinese inks. With a little experience, one soon learns how much water is necessary to dilute the ink, which brushes to use and which methods will give the most satisfactory results. The effect of blending must be achieved with continuous bands of wash grading in value rather than

(Continued on page 6-a)





STUDENT'S painting of a fanciful landscape rendered in waterproof ink wash. This medium has vast possibilities for illustration purposes



Ancient Chinese buried sculptured effigies of animals and servants and entertainers for funeraleque purposes, similar ceremonies to those of ancient Egyptian burials



The funeral "responders" as the Egyptians termed them, supposedly came to life in the other world to serve and attend to the resurrected individual. The Chinese figures served the same purpose

SEPT 15
1946

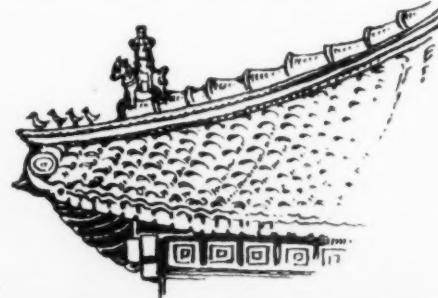


Korean Household God



Sculptured figures of warlike guardians are used on the four corner gables of Chinese temples and homes to keep evil spirits away. See sketch below.

The Chinese, ancient and modern, use many sculptured and painted figures in their home and community altars for ancestry worship and other rituals



Pair of stone Fu dogs which are used on either side of the main entrance of Chinese homes to ward off evil spirits



A group of Ming Tomb pottery collected in Pekin during 1936. These types illustrate the range of the more primitive earlier types to those more graceful and aesthetic in quality and form

SEPT 17
1946



Ivory Carved Perfume and Paste Containers. The heads are used as stoppers. From China



Inlaid Ivory
Perfume Container



Ivory Carved
Musician.
The mirror shows
additional detail



TIBET, MYSTERY OF THE

ELIZABETH FREMBLING-MAIRE

San Jose, California



ORIENT

TIBET is a fascinating land of strange customs and religion. The people who inhabit this cold, bleak, and barren land, are conditioned to their existence by generations of hearty nomads who have gone before them. They are content to graze their flocks of yak and sheep on their steep mountain sides, and leave the rest of the world to its fate.

The most important factor in the Tibetan's life is grass, odd as that may seem. He tunes his existence to migrating upward on the mountain slopes as the snow line recedes in the spring, and downward as the snow covers the upper reaches in the winter. The average altitude of Tibet is so great that even from her lowest valley she is able to look down on the rest of the world.

Tibetans are a superstitious people who have lived for centuries in the same general way, with their own form of government and religion. They are not a progressive people, for they know nothing about science or history. They believe the earth to be flat with a huge mountain in the center, behind which the sun goes when it sets.

As incredible as are their beliefs, so are their myths of origin. They do not resemble the Chinese or the Malayans, with whom they are always associated in geography and history books. Their color and other characteristic features are so typical of the Mongol people as to lead one to believe that their ancestors may have migrated from that region originally.

Since their story of origin and ancestry is shrouded in mystery and time the Tibetan invents fairy tales and legends. The most interesting one of these legends of origin is that the race was created by a mating of the she-devil of the Himalayas with an ape from the Hindustan plains.

Tibet is covered with snow a greater part of the year, therefore the problem of survival and food for their animals becomes a vital issue. To conserve the food supply for their yak, sheep, and horses, they migrate with the change of the seasons and with the growth of the grass. They live in black yak-hair tents which are easily folded and transported from place to place.

Yak, a beast of burden and a source for milk and butter, as well as wool for rugs, tents, and clothing, are guarded well and carefully handled. They

require a cold climate in which to exist so the Tibetan is sure to provide same for his herd. The yak is a queer animal with long horns, a tail like a horse, wool for his covering, and a hog-like grunt.

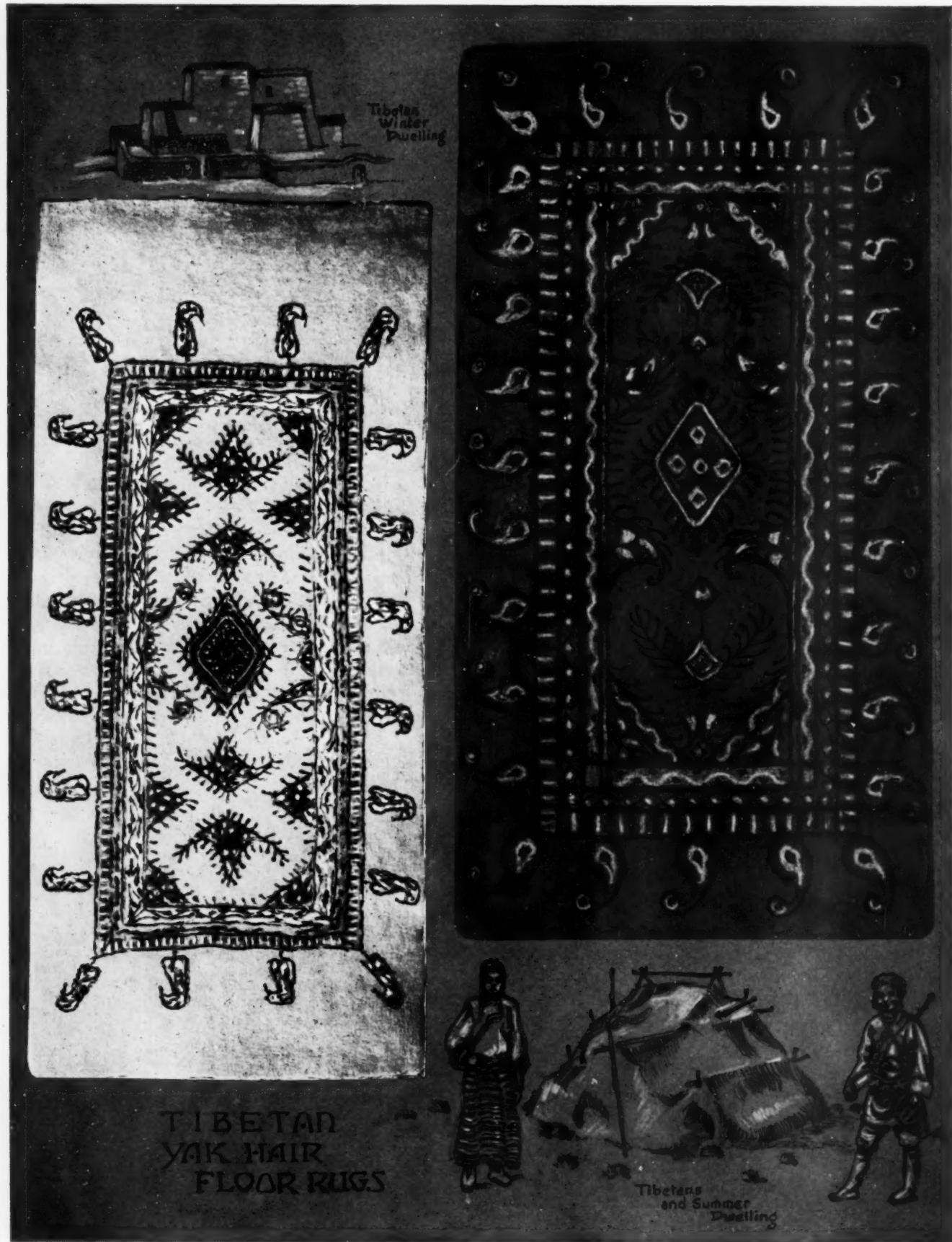
The farmer, unlike the nomad, lives in substantially constructed houses. They are made by using a form of two parallel boards, between which mud is puddled or packed. The house grows as the boards are moved upward between poles. They are usually three stories high, with only the doorway opening on the ground floor. Windows are constructed in the third story and thus the lower walls form a fortress from marauders. The houses have flat roofs which are used during the harvest season for threshing grain.

There is very little agriculture carried on in Tibet as the climate is much too cold. It is only in the southern part of Tibet that the climate is warm enough to grow fruits and grain. The staple of the Tibetans' diet is Tsamba, which is a parched barley. Therefore, wheat, barley, and other grain cereals are cultivated.

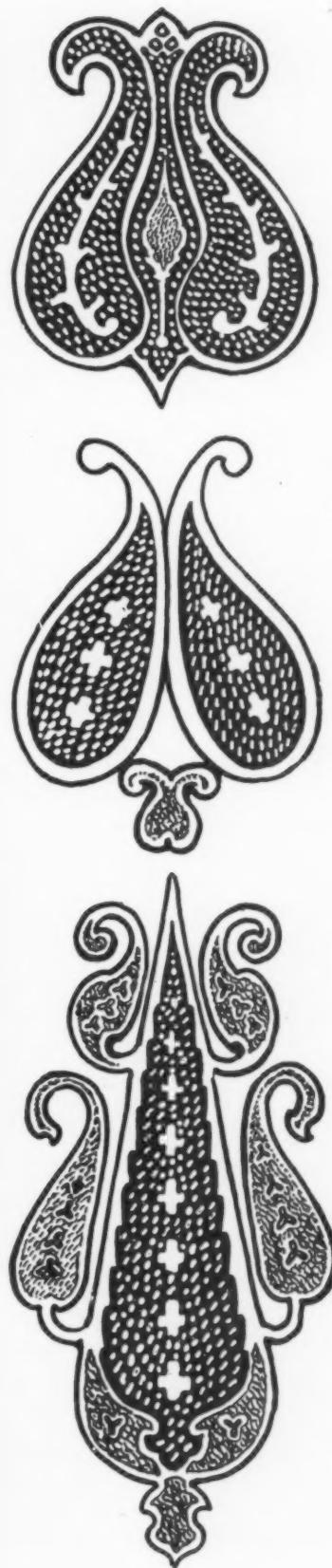
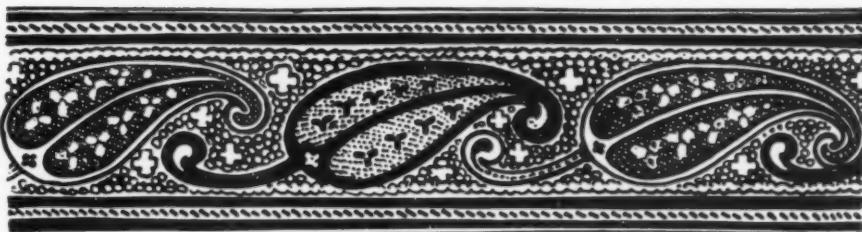
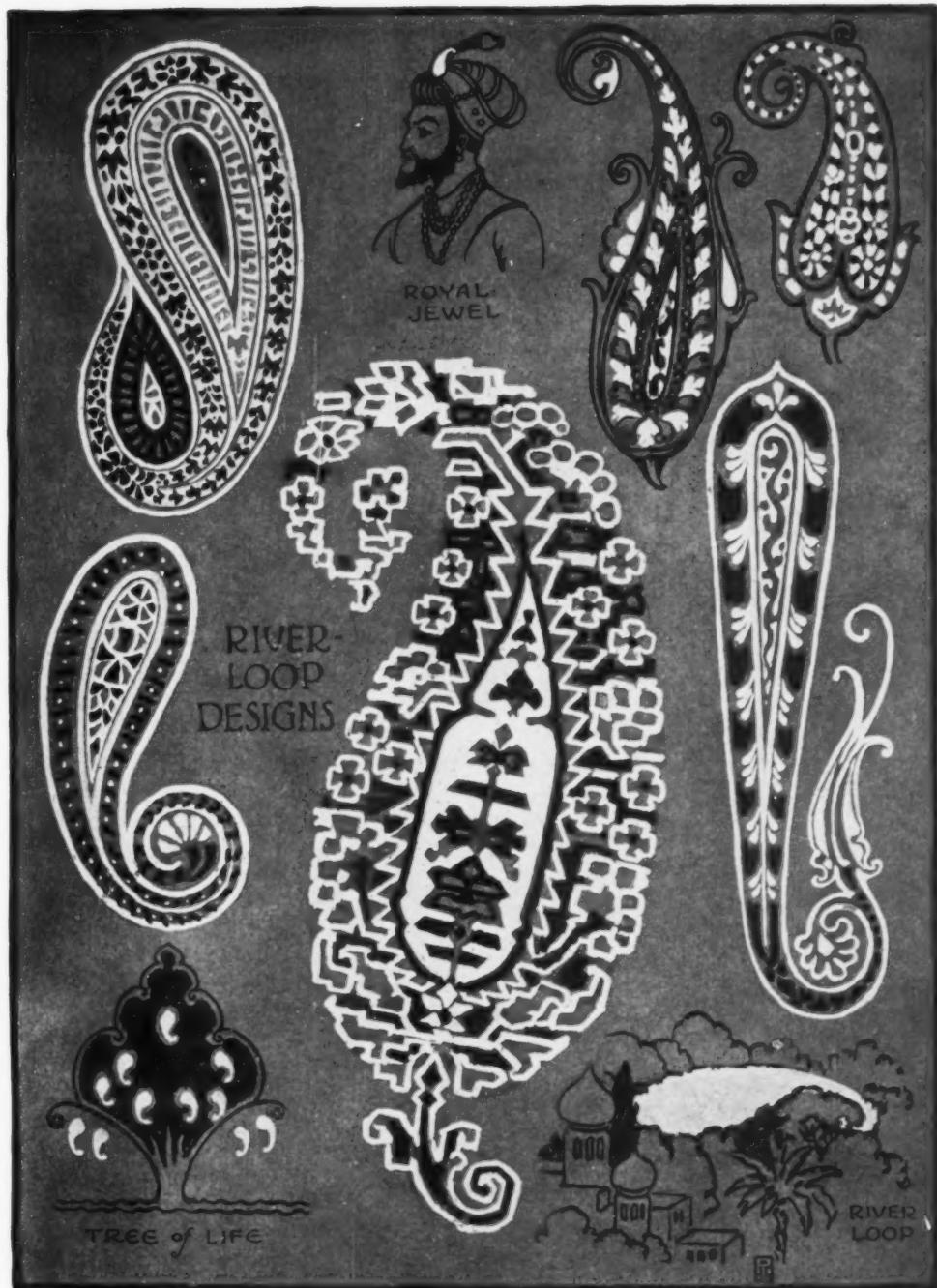
A variety of fruits are also grown, the most important being apricots and peaches.

Other foods found to be eaten by the Tibetans are butter, tea, a form of cheese, and some meat, mostly mutton. With this limited diet, it is incredible that they thrive and derive the necessary food value for living a hearty outdoor life. Monotonous though the Tibetan's daily fare may be, he engages in a sort of ceremony or ritual when eating. Clothing, too, is a simple matter for the Tibetan. One person—one garment—seems to be the general rule. The exceptions are the Lamas and people of importance. The nomads wear a raw sheepskin garment, with the wool inside. It is called a pulu and the men ordinarily wear it over one shoulder so that one arm is free, but he pulls it up on both sides when it is cold. A charm box of exquisite design is worn about the neck and lends charm to an otherwise drab costume.

The women add earrings, silver ornaments, amber beads and ornamental disks to their apparel. Probably the most distinctive feature is their hairdress. Into their odd and ponderous hair style, the Tibetan woman hangs bright red strips of cloth, onto which are fastened seashells, ornamental disks of brass, and bowl-like pieces of silver. Another interesting sidelight is the fact that she wears her hair in 108 braids.



Yak hair is utilized by the Tibetan in the manufacture of his rugs. The rugs play a very important part as standard household equipment. They are used as rugs, beds, tent flaps, and tables. These rugs are not woven, but the yak hair is tapped into a strata under water. The background color is neutral. Into this, dyed yak hair is tapped, again under water, to make line and spot motifs. Note the River-Loop motifs



There are three stories about the origin of the River-Loop Design, which is found as a motif in almost all the Oriental arts. Perhaps the most charming of these stories is that it represents the pod of the fruit of the Tree of Life. Another, more practical suggestion, is that its shape was derived from the shape of the Mecca River, as it is viewed from the temple. Third, it is supposed that the form was taken from the shape of the crown jewel of Alexander the Great, in an attempt to pay him homage and honor toward gaining his favor and patronage toward all the craftsmen of the kingdom.

The reason for this unusual number will be discussed later.

Dull and uninteresting may be the costume of the peasant nomad but it is compensated for in the colorful ceremonial robes of the Lamas or priests of Tibet. The Muli Lama is a branch of the yellow sect of the reformed Tibetan Church. Their distinguishing costume is a red robe with a yellow ceremonial hat. Their boots are high, embroidered velvet ones. His garment he wears toga-like with one arm bare and on his wrist a rosary. Under his tunic, he wears a gold and silver brocaded vest.

The bodyguard of the Muli Lama wears a red cloth uniform, trimmed with leopard skin, a crimson turban and high, black Tibetan boots. On these boots are red leather ornaments. His weapon, which he carries on his belt, is a silver sheathed sword.

Religion plays a very important and vital part in the life of the people of Tibet. It is a form of Buddhism, called Lamaism, often referred to as Devil Worship because of some of their beliefs and rituals. It is ruled by the Dalai Lama who has his headquarters at Lhasa. The head of their religion is also the head of the Tibetan government.

This position is filled, not by election or appointment, but by reincarnation. Before the Dalai Lama passes away, he indicates in what territory the new Living Buddha can be found. Upon his death, the Lamas travel to the territory to find the soul of the dead Buddha in an infant born about the time he departed from the world. The Lamas take with them certain objects which belonged to the late Buddha. These are displayed before the infant and if he reaches toward the objects he is definitely established as the new Living Buddha.

Besides the Living Buddha and the Lamas or priests, there are also the Sungmas or prophets. Their duties are to foretell the future. Consulting these guardians or protectors of religion is costly. However, it is not to be misinterpreted. The Sungmas are not sorcerers, nor are they incarnations. Rather they are humans within whom the malignant spirits or the spirits of demonized heroes live. These spirits are subdued by the saintly Lama and the resulting Sungmas become the protector of religion.

Tibet might well be called the land of prayer. One cannot travel far without seeing or hearing the always present: "Om-mani-padme-hum." Literally translated it means: "O, Jewel in the Lotus! Amen." There is no explanation for this queer formula. It has been suggested that it indicates an expression of reverence for the Dalai Lama, because the lotus flower is a symbol of Heaven or of a Heavenly birth.

To say their prayers, the Tibetan has designed prayer stones with the phrase carved on their surface. These are piled, pyramid fashion, all over the countryside. Prayer flags with "Om-mani-padme-hum" stenciled on them, flutter in the breeze and with each movement the prayer wings its way Heavenward. Prayer wheels, large and small, twirl and once more

"Om-mani-padme-hum" is repeated. These prayer wheels are a work of art indeed. They are made of yak hide or cowhide, stretched tight over a frame and the characters used to inscribe the magic formula makes an interesting design.

The one industry of importance in Tibet is the printing of the Buddhist Bible, the Kandjur. It contains 108 volumes which is the inspiration for the 108 braids in the women's headdress, for it is considered a holy number. The commentary of the Kandjur is the Tandjur, a work of equal length. Printing this Tibetan classic is done from hand-carved blocks. It took sixteen years to carve the Tandjur printing blocks. They are now nearly 500 years old. Carving these blocks has become quite an art. The impressions are carved on both sides and it takes four days for a skillful Lama to carve one block. Walnut is the favorite used for these blocks.

Until a recent date, there was one copy of the Tandjur which had been written out by hand. Careless Chinese soldiers a few years ago, destroyed this beautiful work of art. The characters were executed in gold and silver on a paper which had first been lacquered with Chinese ink. The gold and silver fluids were made in a unique way. A mixture of the powdered precious metal, which was obtained by rubbing the gold and silver on rough stone, was mixed with glue water.

So important is the religion of the Tibetan, that one person in seven is a Lama. It is almost the rule rather than the exception to find that every family has at least one son who becomes a Lama.

While the Tibetan's life sounds like a dull monotonous existence, one cannot overlook their religious festivals and the annual play which is presented each Fall at Batang. An historical play, it lasts four days and is attended by all who can make the pilgrimage. The religious festivals are gay and colorful. Dances are performed by Tibetans in bright colored and symbolic costumes and always with masks to represent the spirits, evil or good, which they portray. To name all the spirits represented would be a major task; therefore, let us look at a few of the more important evil spirits as they are depicted by the zealous Tibetan. Among the most important impersonations of this group, are the Deer or Showa spirits, who are the assistants of the prince of darkness. Their duties are among the most unpleasant, for they help torture the souls of the departed beings in the Nether World. Other famous personages of the lower world are represented by the Yak or Bron, Yama, the king of the Nether World and Tsamethre, his wife. The latter spirit plays an important part in all Lama dances and rituals. Tsamethre is portrayed with a scepter and coronet of skulls.

Dancing naturally presents the problem of music or rhythm. Equal to the occasion, the Tibetan has devised a group of instruments for his dance. The

(Continued on page 6-a)



GREEN
JADE
ELEPHANT

A famous example
of Chinese elephant
sculpture, belong-
ing to the oriental
collection of Dr.
Stanley Charles
Nott of New York
City



Primitive Chinese revered the strength
of the ox, and it was included in their
zodiacal assembly of animals. In their
Ploughing Festival, two pure white oxen
drew the plough driven by the Emperor
to plow the furrow of fertility



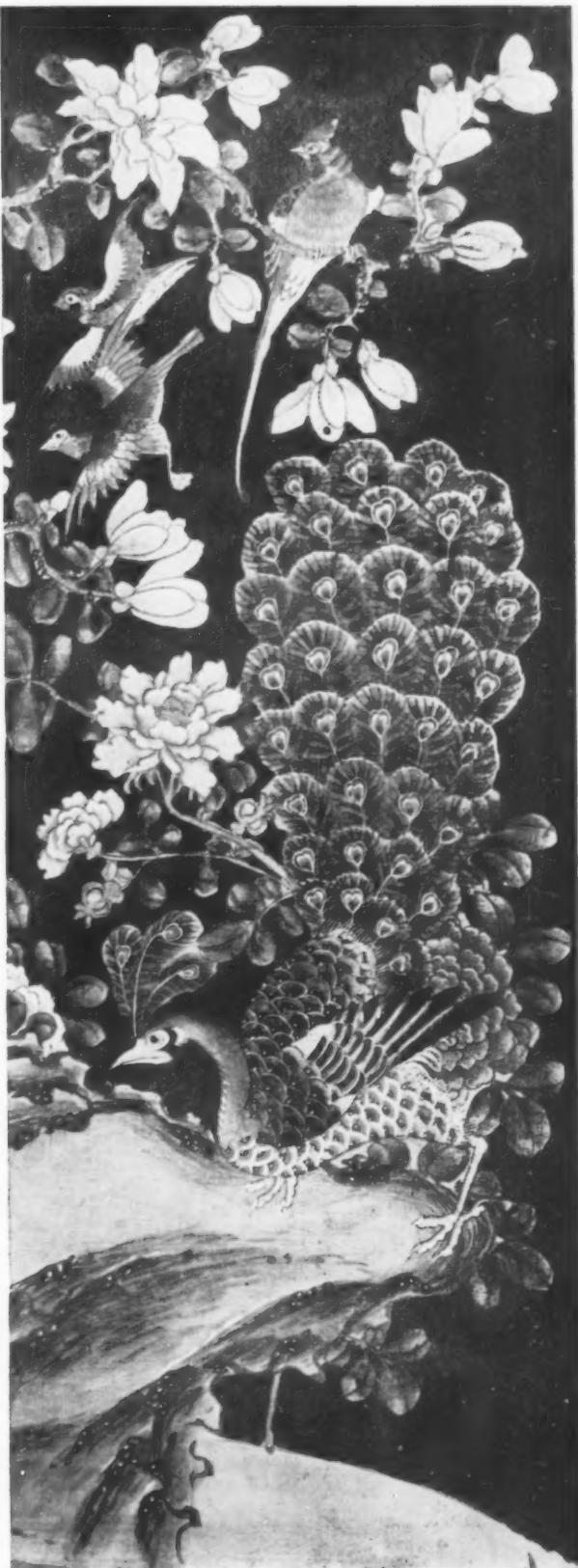
Inlaid Jade, Turquoise, Mother-of-Pearl, Coral and small Jewels into a deep lacquer screen panel



A Jade Horse and Rider and a Bronze Horse, used as amulets or charms; much after the manner of the amber beads used by the Mohammedans



A Silver Toad and an Agate Turtle from China



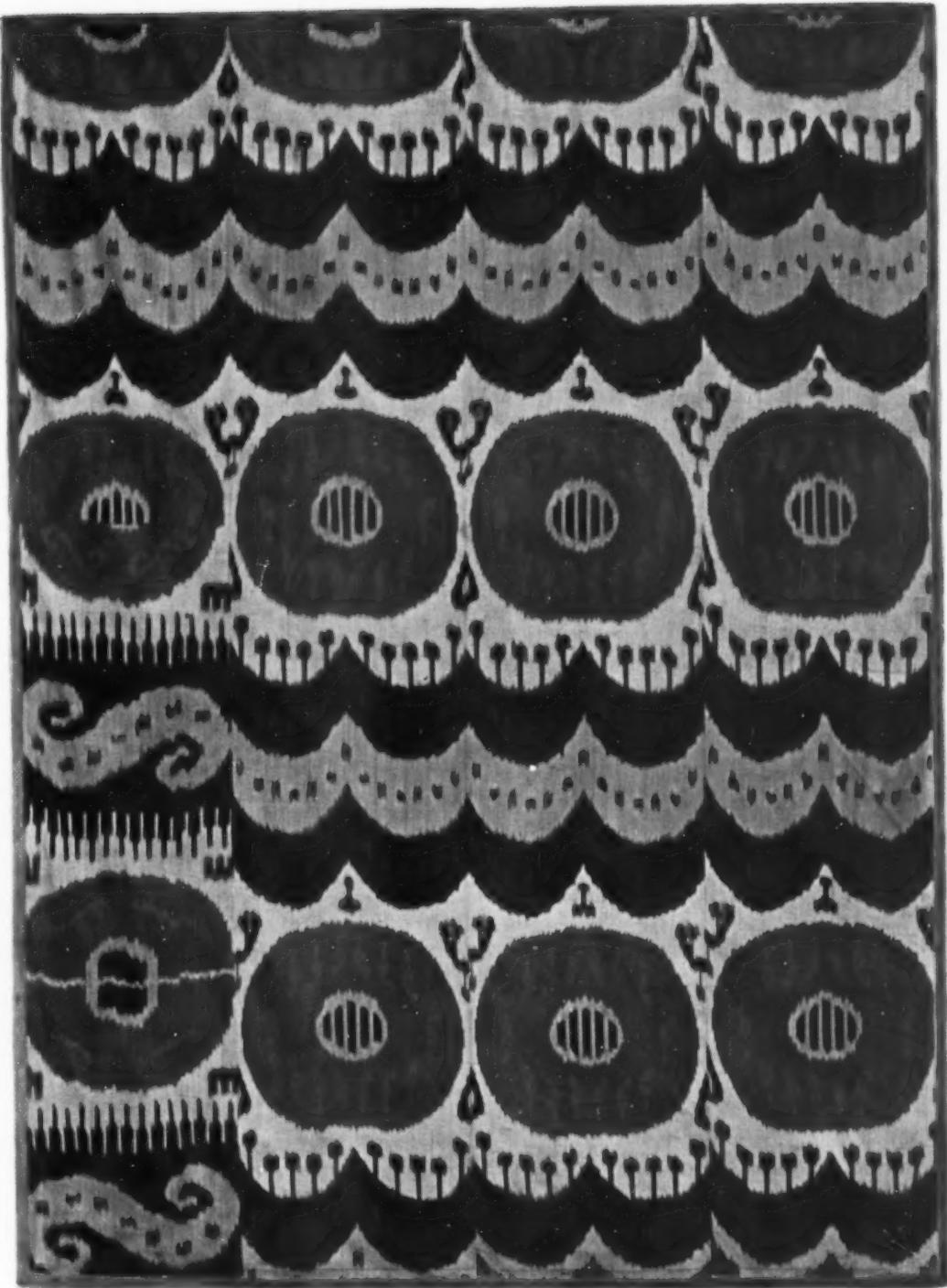
The Chinese artists produce their paintings as scrolls on a thin type of rice paper which absorbs their water color rapidly. Each portion of color remains where it is placed. Birds and flowers are painted very decoratively, a subject in which the Chinese excel, and one which is used extensively throughout their homes



Ancestral portraits by Chinese families are painted as part of the rituals of ancestral worship. From paintings or photographs, made for reference purposes, the likeness is added to elaborate costumed figure paintings, using the proper rank of costume for the deceased person



The portraits completed are used in the family home shrine for a certain period and later removed to the community shrine for another period. After the second period, the portraits, which are easily rolled and put into small wooden containers, are stored in the nearest temple



Brilliant silk hangers are hand decorated with freely painted water dyes in Samarkand, in the northern part of Turkestan. Being a Moslem country, the Mohammedan craftsman always includes a "fault" in his design, for "No one is perfect but Allah!" The fault in this design is evident on the lower left side

A hanging in gold relief paste decoration on a green-blue finely woven cotton cloth, from India. The relief decoration is pliable and folds without breaking, as it is a mixture of liquid rubber and whitening to which is added metallic or dry paint colors





These jade, soapstone, mother-of-pearl combined with relief color-lacquer and gold paint produce a rich decorative quality

JADE, SOAPSTONE MOTHER-OF-PEARL RELIEF INLAYS ONTO TEAK WOOD



Stone inlays of varying types and colors are inlaid into Chinese furniture, screens, wall panels, boxes and wooden bowls

COROMANDEL CHINESE SCREEN

• • • • • • • • •
The Coromandel screens were known in the Ming dynasty, the name being derived from the coast where the Chinese sent them for shipment to Europe. The designs are deep incisions filled with tempera water colors, the surfaces being flat portions below the surface. They were made to decorate their rooms, insuring privacy, and as a shelter against drafts. These screens are beautifully rich in quality.
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ORIENTAL ART and the AMERICAN ART TEACHER



PEDRO deLEMOS, Editor-in-Chief

UNDOUBTEDLY, if anyone were to say that Mother Asia is responsible for having changed the copybook style of art teaching, which existed so definitely throughout our United States during the "gay nineties," there would be the lifting of many educators' eyebrows. However, Mother Asia did just that and in a very suave, dynamic manner, as history will prove.

As a lad I recall the surprise among artists and the art-interested public, because an American artist by the name of Whistler, living in England, dared to praise and paint in the manner of the direct expressionism of the "heathen Chinese." John Ruskin, the English painter and critic of note, castigated Whistler's paintings, declaring them to be daubs of paint flung in the public's eye. Whistler, therefore, filed suit in the courts, won his claim, was awarded one farthing, the smallest value in English coin, which he wore on a ribbon for years thereafter. This identified and created an immense interest in Chinese and other Oriental art's values in the art centers of the world. Whistler's "Battersea Bridge," his set of Peacock panels painted in the Oriental manner of a screen, "The Rocket" painting were the international art center's subjects for discussion.

Riviere, the French painter, produces decorative land and seascapes. Mortimer Menpes, the English artist, adopted the "poster style" in his subjects all after the Oriental manner, and American painters gradually commenced to break away from the "Early American Hudson River School of Painters" painting style toward a more decorative quality.

The good woman, a Hudson River School disciple, to whom I went for art lessons after school hours, during my early teens, undoubtedly noticed my trend toward larger brush strokes and would remind me to use my "badger-hair" blender to "pounce" all brush marks away, with the admonition: "Remember what Ruskin said, 'Paint as though you are painting the down on a butterfly's wing!'" She little realized that during my off hours at home, after such a strain, I therefore painted with an inch-wide brush, which was my youthful idea of "Occupational Therapy."

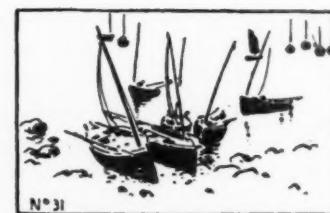
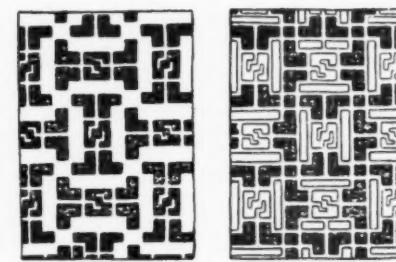
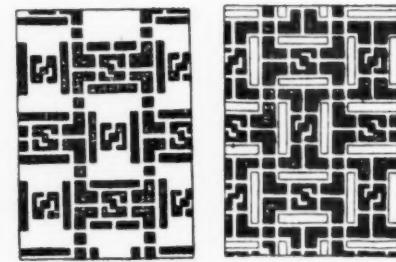
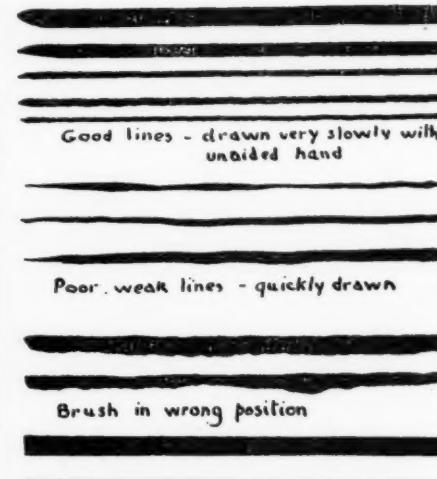
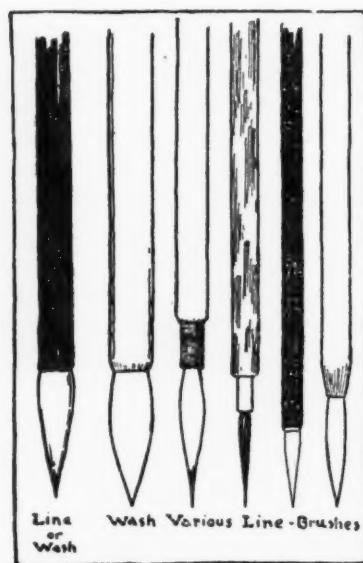
However, all these Oriental art trends and discussions in Europe created an interest in the minds of profound men of arts and letters in America, names

such as Fenollosa and Denman Ross, became identified with the making of collections of Chinese paintings and their applied arts. To the Orientals, their painting and art handicrafts is all one art, each considered seriously as important parts of their environment and life's aesthetic needs. Their crafts and painting are all equally important, for their paintings are generously used on their lacquer surfaced screens, boxes, tables, all their handicrafts, for there is no division in their minds, as there is in our minds, that handicrafts is in any way a lesser art than painting. Their painting is so conventionalized, reduced to a decorative rendering, that it is appropriate to any of their crafts surfaces. Their feeling for space relation, the balance of dark and light being dominantly an important part of their art . . . so important that they have a single name for it, "Notan," which means "Dark and Light." This notan is an important part fundamentally in all art composition and it is of such importance that we find Arthur W. Dow, the great "pathfinder" of Oriental art values and introducer of better "composition" throughout American Art, stressing the use of "Notan."

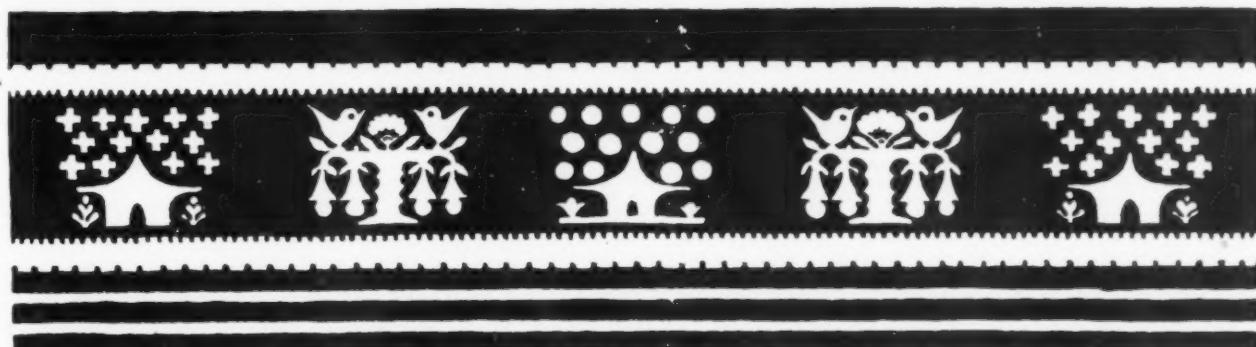
During all this Oriental Art influence period in Europe, its parallel in the United States was developed largely by Denman Waldo Ross in Boston, largely responsible for the excellent Fogg Museum Oriental Art Collection and the very beginning of interest in the fundamentals of art design. With his series of lectures on the theory of design in 1899, and as a trustee of the Museum of Fine Arts in Boston, he was constantly a leader and author urging better design in all the fine arts, issuing his first art publication, "A Theory of Pure Design" in 1907, to which were added his book "On Drawing and Painting" in 1912 and his later book, "The Painter's Palette" in 1919.

To those who think of Denman Ross and his influence as that of purely a theorist, let me say that I, too, assumed the same conclusion, but he was a modest man and a very accomplished painter. When first visiting him at his Cambridge studio, accompanied by Henry Turner Bailey, we found him deeply absorbed in painting portrait subjects with only two colors on his palette, blue-green and red-orange. It was surprising the range of hues and values and intensities

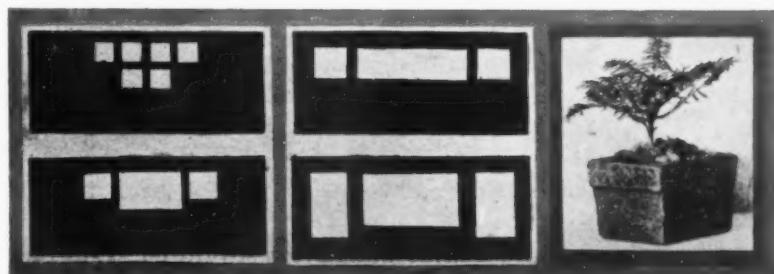
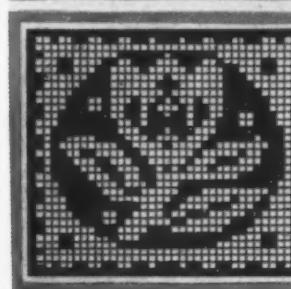
Examples of Oriental brush work selected by Arthur Wesley Dow for illustrating "NOTAN" in his book on "COMPOSITION," which greatly influenced the American schools' art education



Showing strength of Oriental brush strokes. Oriental light and dark "NOTAN" composition. Light and dark in decorative panels. The use of "NOTAN" as applied to illustration and brush sketching



Illustrations in dark and light "NOTAN" as used by Ralph Johonnot in his set of books issued for use in California schools by art teachers



"NOTAN" as used by Ralph Johonnot in art applied to textiles and pottery

which he had secured with only the two pigments, a combination and process which was used for many years for the colored cover subjects of prominent American magazines.

With all these developments toward better foundation in pictorial planning, we find a very modest leader, Arthur Wesley Dow, using Oriental art values, conducting art classes at the Pratt Institute in Brooklyn, emphasizing art structure or composition as the foundation of all great art. He also conducted classes for the Art Student's League of New York. With the success of his work at these institutions, it was natural that he was selected for the position as Professor of Fine Arts in the Teachers' College at Columbia University of New York. In this position, his results were so successful and his approach and explanations so modestly conclusive, his many graduates so fully equipped to teach their subjects thoroughly, that there never were enough graduates to meet the demands of American schools for Dow art teachers though a large class graduated each year. Meanwhile, to partly meet this demand for his system of instruction, Arthur Dow published his first book on "Composition" in Boston in 1899, which went through six editions requiring an eighth edition to be printed in 1913 by Doubleday, Page and Company of New York, an edition "revised and enlarged with new illustrations and color plates." Needless to say, this book became the art teacher's bible throughout America and is full of fundamental art knowledge, a living testimonial to a wonderfully needed art influence to eliminate so much of the copybook methods of previous art teaching methods in our schools.

Mr. Dow, in his autobiography sketch, outlines the influence of Oriental Art upon his entire course of art instruction and it is interesting to note how much he attributes his profound and lasting art influence on American art education to the Orient. Mr. Dow relates how an experience of five years in the French schools left him thoroughly dissatisfied with academic theory. In a search for something more vital he began a comparative study of the art of all nations and epochs. While pursuing his investigation of Oriental painting and design at the Boston Museum of Fine Arts, he met Professor Ernest F. Fenollosa, who was in charge of the Oriental collections, a large portion of which had been collected by him in the Orient. As a philosopher and logician with a brilliant mind of great analytical power plus rare appreciation, Fenollosa had an insight into the nature of fine art such as few ever attain. Fenollosa, through his studies of Eastern art, had exceptional critical knowledge of both Eastern and Western Art. He felt also the inadequacy of modern art teaching. He advocated a different idea, based as in music, upon synthetic principles, believing music to be the key to other fine arts, that space art may be called "visual music" and studied and developed from such viewpoint.

In this belief, Mr. Dow was convinced of its more reasonable approach to art and both he and Fenollosa

prepared a series of progressive synthetic exercises. Mr. Dow made use of these exercises in his Boston classes, with Professor Fenollosa lecturing on the philosophy and history of art. The results attracted the attention of several educators, notably Frederick B. Pratt of the Pratt Institute in Brooklyn, the great institution where a father's vision had been given form by the sons, where Walter Scott Perry headed the art departments. Here Mr. Dow had charge of the classes in life drawing, painting, design and normal art; also a course for Kindergarten teachers. Professor Fenollosa continued his lectures during the first year.

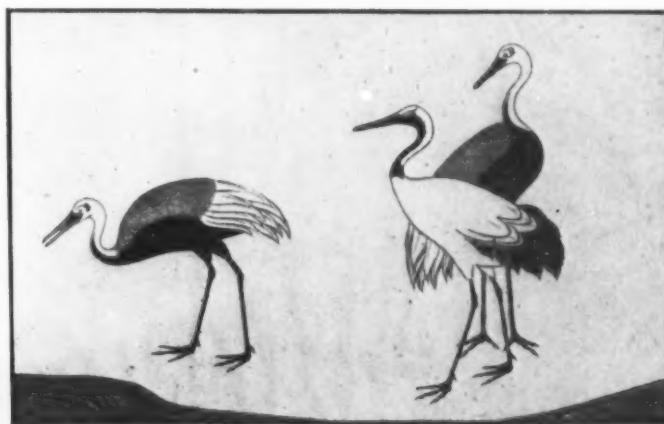
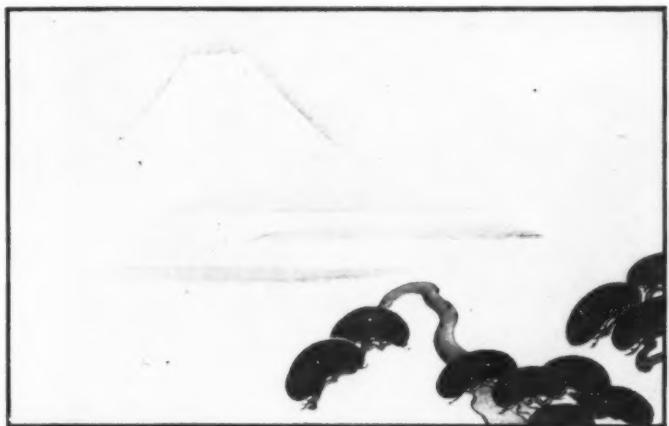
In 1904 Arthur Dow became director of fine arts in Teachers' College, Columbia University in New York. He arranged all the courses in progressive serious composition studies. Composition was made the basis of all work in drawing, painting, and modelling, including house decoration and industrial arts, of normal courses and of art training for children.

After twenty years' experience teaching these Oriental principles, Mr. Dow stated that they produced results justifying full confidence. He further said that the methods brought to the student, whether designer, sculptor, or painter, an increase of creative power; to the teacher, all this and an educational theory capable of the widest application.

Later on, one of the art design instructors at Pratt Institute, Ralph Johnnot, a follower of Mr. Dow's Oriental principles, came westward and conducted a series of summer session courses of art in San Francisco, following Mr. Dow's methods, and ultimately issued an excellent series of graded art books for use in primary schools. He conducted the courses of art for a period in the schools of Pasadena, California, in cooperation with Miss Fannie Kerns, Supervisor of Art.

Mr. Dow was emphatic that the usual academic system of art-study ignores fundamental structure, thereby the young pupil understands but few phases of art. Confronted with an Oriental ink painting, a Giotto or Gothic work of art, he is unable to recognize their art values and often prefers clever nature imitation subjects to imaginative work of any period.

During parts of 1903 and 1904 Arthur Dow spent time in Japan, India, and Egypt observing the native crafts and gathering illustrative material. He was always very interested in the application of art to handicrafts and was an immense influence in stimulating the addition of the "applied arts" to school art departments throughout our country. In this way Mother Asia through her art examples in our Museums on the eastern coast spread a message of true art appreciation plus art applications, which in turn spread through the country westward as art-teacher disciples from Mr. Dow's classes carried his fine art gospel. His art ideals, I believe, will go on continuously, a memorial to a wonderfully fine American Art Teacher.



A series of "NOTAN" block printed Oriental subjects. Note how each subject is composed so that either in single panel or double panel the subject is perfectly composed



Scene of Nitsusaka, by Hiroshige, noted artist



A Group of Women by Eisan. Eighteenth Century



A Beauty by Kunisada



Winter Scene by Hiroshige



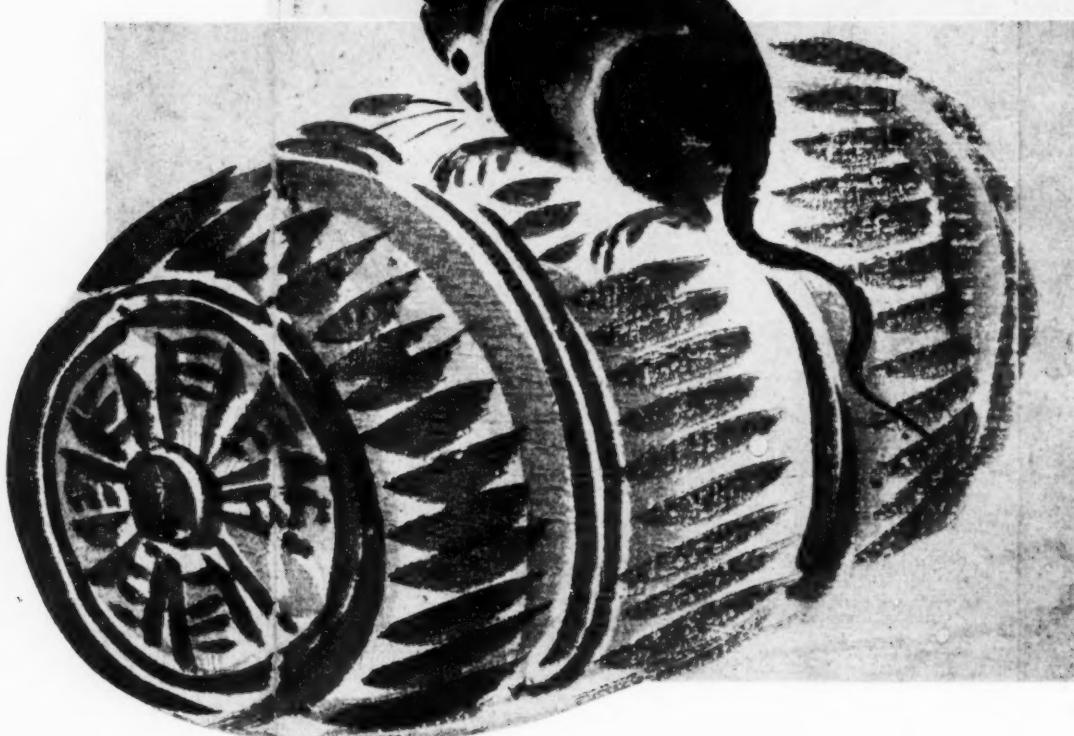
Fishing Scene by Hiroshige



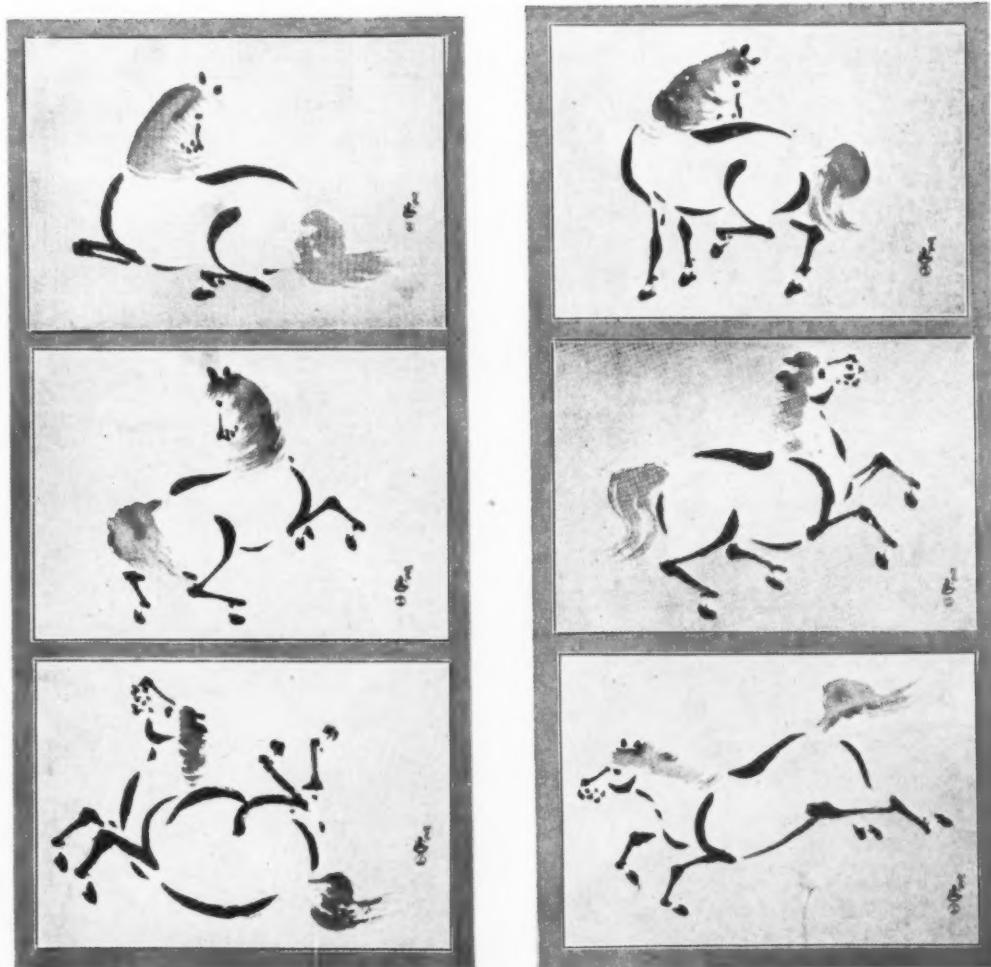
Harbor Scene by Hiroshige



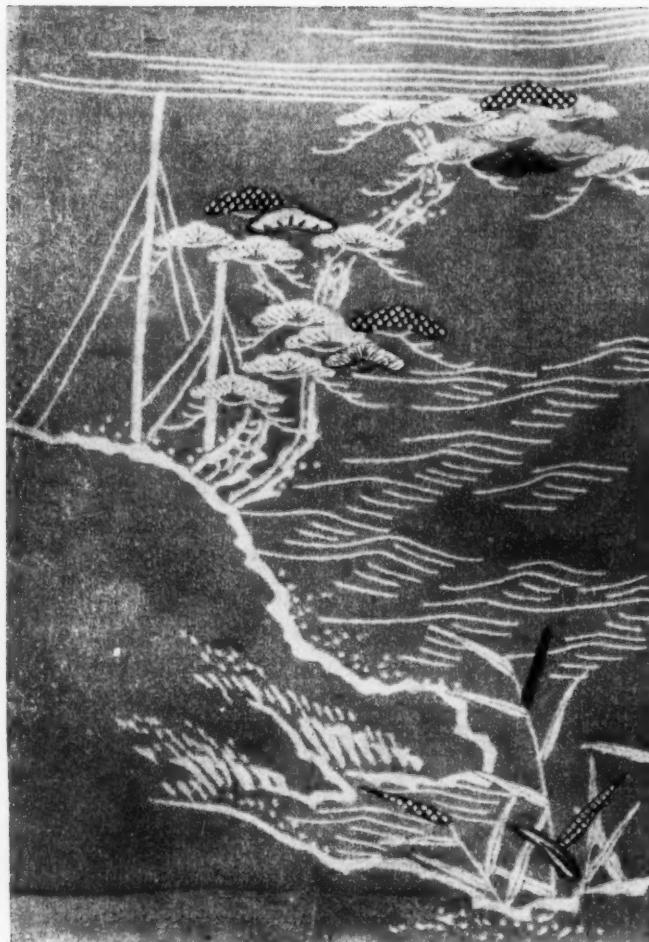
A few direct strokes produce powerful results in either "mice or men" as illustrated on this page



This portrait of a "wrestler" and the mouse interested in the rice husks used to fill Japanese pillows, shows the freedom of the brush used by all oriental artists



The horse has always been a favorite subject for the artist, even during the cave-man's period. The Oriental artists express the horse with but few abbreviated brush strokes



Japanese Decorative Textile Panels. These textile pictures are produced using Embroidery, Batik, Tied and Dyed, and Block Printing



Japanese Silk Weavings are works of art. Their fine sense of textile designing makes even their everyday wearing apparel into works of art



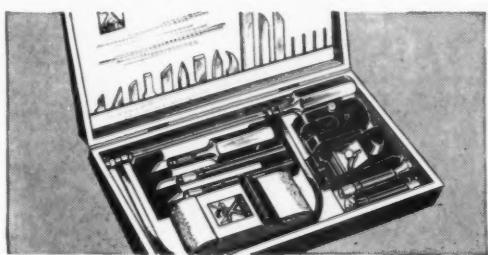
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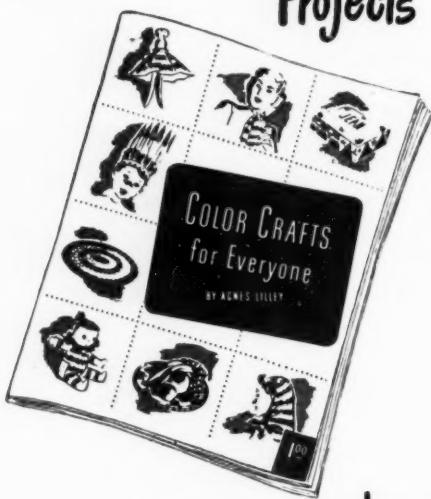
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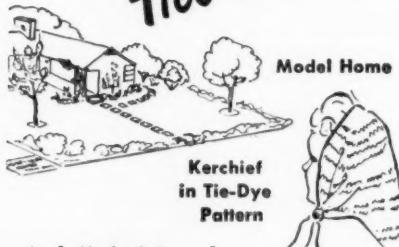
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PAINTING IN INK

(Continued from page 12)

blending away from one heavy stroke as in water color work. Ink washes dry so rapidly that it is very difficult to control an even tone over a large area. Two successful methods of applying ink washes are illustrated on the following page and as testified by Balinese paintings, the all-over texture designs are best suited to ink painting.

By use of waterproof ink one also finds a perfect background for added transparent water color accents. When the ink rendering is entirely dry, no amount of added moisture will cause the halftone detail to blend or run into color washes.

The paintings of Bali should not be copied; however, from them we can derive many inspirations and encouragement for new uses of an old medium applied to our ways of decoration.

TIBET, MYSTERY OF THE ORIENT

(Continued from page 22)

dance festival or ancient pantomime, is called Cham-nyon-wa. It is announced to the people of Tibet by monks who blow trumpets which are fifteen feet in length. These trumpets produce a weird note, that is long and drawn out and can be heard in the far away mountain regions. Other prominent musical instruments are cymbals, conch shells, gongs, drums, and bugles.

Since metals such as lead, gold, and iron are mined in the eastern border region of Tibet, it is not surprising to find the Tibetan making art objects from them. Swords with scabbards embellished in silver, turquoise, and coral, of excellent workmanship, are highly prized by their owners. Large wine flasks made of iron are manufactured in Chiamdo. Perhaps the most famous of all Tibetan handicraft is the hammered iron objects. Into an iron base are hammered silver and gold figures. Because of a limited knowledge of anatomy, the figurines are crudely but beautifully executed.

Gilded idols are made by monks in lamaseries all over Tibet. Especially famous are the ones made in the Gartok lamasery near Batang. The idols are very expensive because the gilding process is done by applying a heavy coat of pure gold.

(continued on page 8-a)

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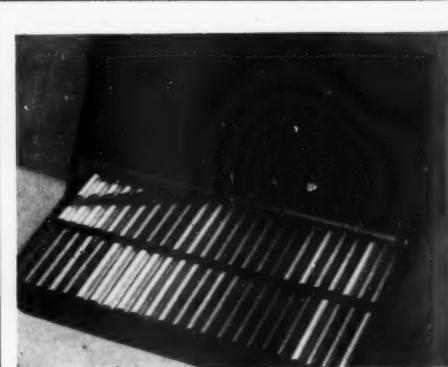
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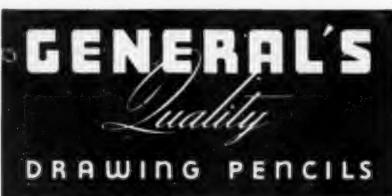
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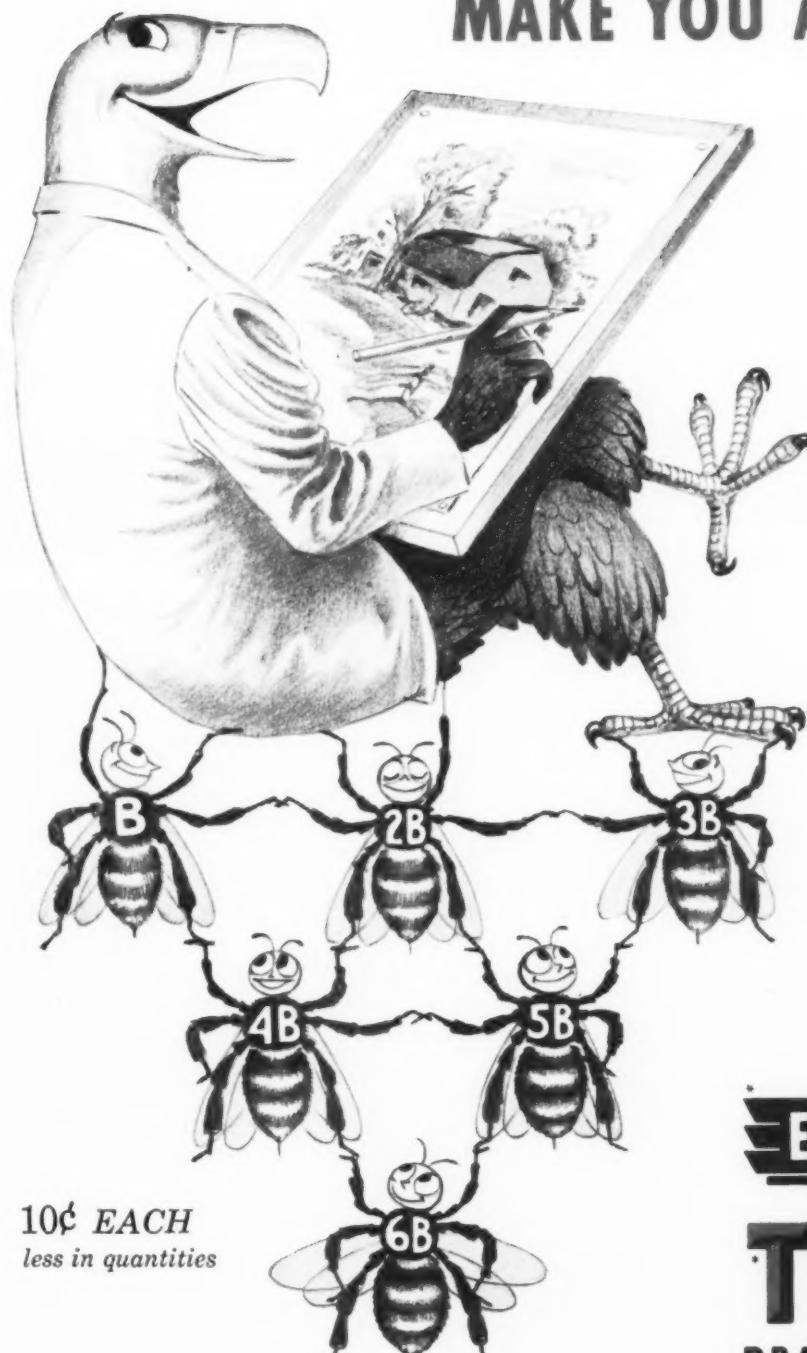
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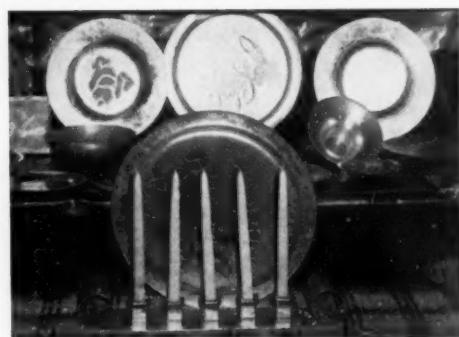
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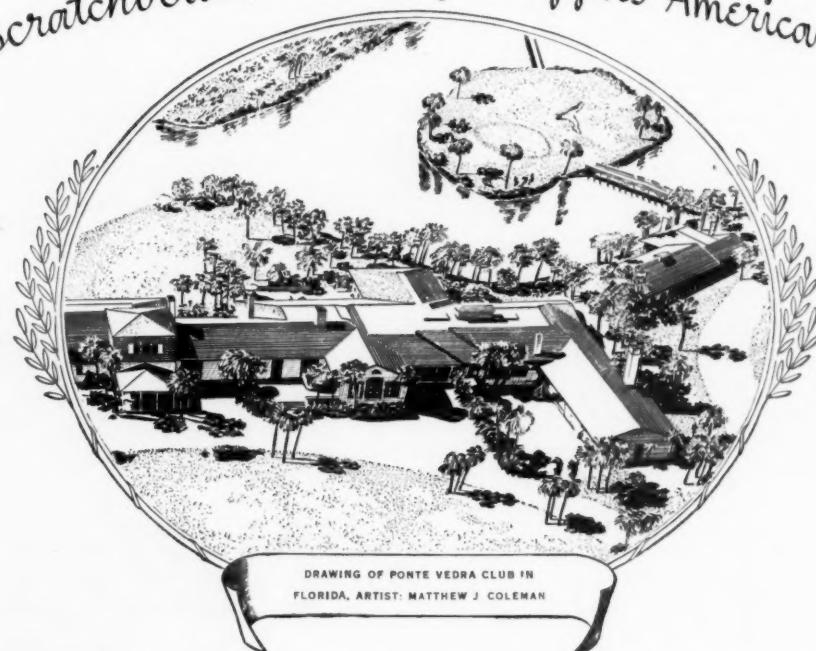


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The death of Augustus Foster Rose, which occurred on July 20, 1946, brought to an end a life devoted to the cause of public education and the betterment of humanity. To say more about this worthy man will add nothing to the consciousness of loss felt by the entire *School Arts* family.

For more than fifty years Mr. Rose has been a worker and instructor in that department of art education in which the metals were the dominant media. From the time of his graduation his years were devoted to acquiring as well as disseminating knowledge about metalwork. Several books were written and much time was given to the promotion of his chosen artistry in the Rhode Island School of Design, in Boston and Providence Public Schools, and vacation schools and playgrounds. Mr. Rose had no time to waste, yet his every movement toward the pinnacle of achievement was deliberate and sure.

As a student, an instructor, a director, and a man, the name of August Rose will ever be one to honor wherever he was known.

* * *

**FRED HARVEY SYSTEM STARTS ITS
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The Fred Harvey System, famed 70-year-old hotel and restaurant chain that extends from Cleveland to the Pacific Coast, is featuring the works of eminent contemporary artists on their menu covers. It is estimated that a new art audience of more than 40 million people will be reached since the company served that many meals during the past year.

Known as the "Eminent Artist Series," these paintings are reproduced in the finest four-color lithography process available and will feature examples of the works of such artists as Doris Lee, Diego Rivera, Edgar Miller, Ivan Le Lorraine Albright, and many others.

The Harvey System has already purchased two of Miss Lee's paintings made during the filming of the motion picture "The Harvey Girls," that they plan to exhibit at their shops and restaurants starting from Cleveland, Ohio, and ending in Hollywood, California. From time to time other paintings will be purchased and given the same type of exhibition.

Byron Harvey, Jr., president of the chain, stated that as far as he knew, this is the first time a

(continued on page 14-a)

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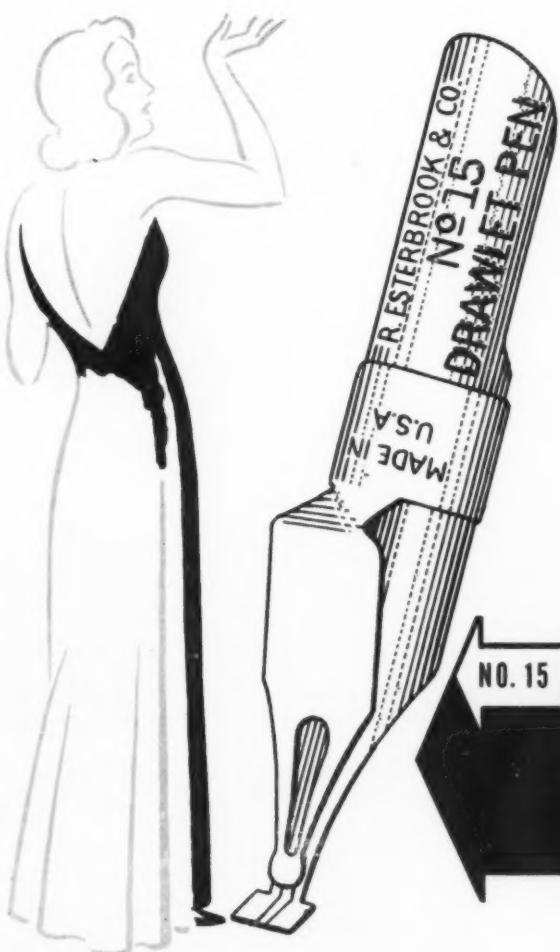
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series of menus will be used to bring the works of outstanding living artists to the fore. He calls attention to the fact that this is an attempt to lift the plane of pictorial art as it is usually presented to the public through commercial media. A talented Sunday painter himself, Mr. Harvey owns a large collection of contemporary paintings and personally supervises his company's extensive collections of Indian and Mexican handicrafts.

★ Comprising 135 canvases, a collection of contemporary American paintings, each by an important American painter of the 20th century, has been shown under the auspices of the Encyclopedia Britannica at the Detroit Institute of Arts and at the Milwaukee Art Institute during the summer months. Before scheduling the exhibit for the South, Southwest, and West, succeeding Mid-western exhibitions now scheduled for this year and 1947 are as follows: Minneapolis Institute of Arts, September 10 to October 13; John Herron Art Institute, Indianapolis, November 3 to December 8; William Rockhill Nelson Gallery of Art, Kansas City, Missouri, January 1 to February 1, 1947; City Art Museum of St. Louis, February 20 to March 20; Davenport Municipal Art Gallery, April 5 to May 1; Joslyn Memorial, Omaha, June 1 to July 1; and Wichita Art Association, July 15 to August 15.

Since its first exhibition, several hundred thousand persons have seen the Britannica collection in Chicago, New York, Boston, Washington, Dayton, Pittsburgh, Syracuse, Cincinnati and Detroit. This information is from the office of the president of Encyclopedia Britannica, Wm. E. H. Powell. The exhibit should be seen, and likely will be, by every *School Arts* reader.

**TEACHERS
Exchange Bureau**

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

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(continued on page 15-a)



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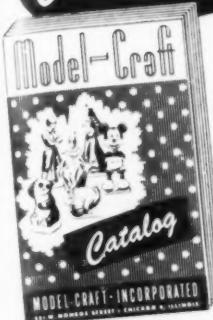


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★ TEACHING, a monograph of 24 pages and paper cover, by William H. Burton, Ph.D., Graduate School of Education, Harvard University, published by Ballman Publishing Company, Inc., 83 Newbury Street, Boston 8, Mass., is a type of publication easily comprehended and carefully filed. "A Student thinking of teaching as an occupation has probably asked himself some of the following questions," introduces the matter taken up in this useful pamphlet. It then proceeds to list the questions hinted at and answers them in a thorough and painstaking way. Consider the opportunities open to new teachers of art and related subjects—there are thirty-one divisions listed, such as "Art Appreciation, Art Metal, Art Needlework, Art Weaving," and so on. In all there are 364 different teaching opportunities in the secondary schools, covering many subjects besides art. This little book represents a lot of research and is well worth the 50 cents for which a copy may be had by asking *School Arts* for T.E.B. No. 461-A.

NEW BOOKS for the Art Teacher

All books for review should be mailed to
Book Review Editor, *School Arts Magazine*,
Box 2050, Stanford University, California

COMPOSITION OF OUTDOOR PAINTING, by Edgar A. Payne. Published by Seward Publishing Company, Box 2926, Hollywood, California (1941).

This is by far one of the most practical books yet published on the subject of composition. An excellent painter himself, Mr. Payne gives us the results of his many years of observation, in a thorough and comprehensive study of his subject.

The author does not set forth hard, fast rules which the young artist can follow, rather he encourages the student to think and discover his own theory of composition. Mr. Payne's reason for such a policy is expressed in this statement: "Excepting natural talent or genius, individuality in thought is, without a doubt, the greatest single factor in creative work."

Nor does Mr. Payne consider composition as the most important element of a painting, for he says: "Composing is not an element to be considered alone, but demands the study and application of all factors in art."

The book has four chapters, dealing with: 1. The Approach to Art; 2. Selection and Composition; 3. Types of Composition, and 4. Con-

(Continued on page 17-a)

Announcement

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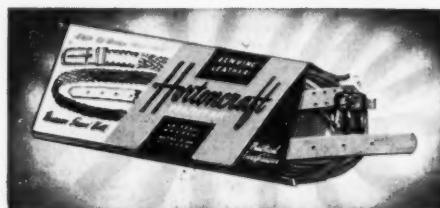
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clusion. There are thirty-three illustrations, of which thirteen are reproductions of paintings by the author and other leading artists.

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TOY MAKING, by Mabel Early. Published by The Studio Publications, London and New York (1945). Price, \$3.50.

Miss Early's book on toy making, is one to inspire even the most confirmed "grown-ups" to relive their childhood days again. It will make them want to have their dreams of many rag dolls and stuffed animals come true, as they longed for when they were young.

The author explains how to make these fairy book characters with simple diagrams and patterns and complete explanations. It is an ideal book for the Art Educator, grades, kindergarten through high school, Civic and Club leaders and the doll hobbyist. In fact, every craftsman who sees it will want to own this charming book.

There are six chapters, dealing with patterns, make-up and stuffing, finishing and decorating, dolls, animals and other toys. Of the fifty-nine illustrations, twelve are in beautiful pastel colors.

Size, 7 1/4" by 10"; 95 pages.

CRAFTWORK IN PLASTICS. Published by Kingsbacher-Murphy Company, Los Angeles 21, California (1945).

Plastics is the new, magic word of this generation. It is an excellent material for art students of all ages to experiment with, because of its pliability and safety. As far as developing its possibilities, the field is new, its scope unlimited.

This little book is a step in the right direction, for it presents an understanding of the medium and points the way toward further development. A short history of plastics, the necessary tools and how to use them, the way in which to plan a design and how to finish the article, are discussed thoroughly. An added advantage is the section on simple, suggested patterns which the beginner can study to aid him in planning his own design.

Size, 6 1/4" by 9 1/4"; 21 pages.

THE PUEBLO INDIAN WORLD, by Edgar L. Hewett and Bertha P. Dutton. Published by The University of New Mexico and The School of American Research, Albuquerque, New Mexico (1945). Price, \$4.00.

The Pueblo Indian World is a simplified anthology of the living conditions of the everyday life among the Pueblo Indians of the American Southwest. As a book on research on these peoples, it is invaluable. The Art Educator will find many ideas in its pages to draw from in planning Indian projects on this tribe.

It is extensively illustrated and answers accurately such questions as the manner of Pueblo life, how their form of economics affected their legends, mythology and philosophy and how their own history has been affected by their environment.

Edgar L. Hewett and Bertha P. Dutton, joint authors of the book, have this to say of its purpose: "The main objective is to present a picture of how the Pueblo Indian has long looked upon the world, and how his ancient faith still prevails."

The book contains twenty-seven illustrative photographs in black and white. It is written in two parts: "The Indian in His World" and "As Seen by the White Man."

Size, 7 1/4" by 9 3/4"; 176 pages.

(continued on page 17-a)



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HOLBEIN'S DRAWINGS AT WINDSOR CASTLE. Published by Oxford University Press, New York; Phaidon Press, London (1945). Price, \$5.50.

K. T. Parker gives the reader a chance to study the drawing technique of Hans Holbein, in this interesting and beautiful collection of Holbein red chalk drawings at Windsor Castle. It is a handbook for portrait artists. Here they may study the portraiture of Holbein in the excellent reproductions from this famous collection.

How Hans Holbein, the Younger, born in Augsburg, Germany in 1497, became one of England's foremost portrait painters is an interesting story in itself. He was tutored by his father, Hans Holbein, the Elder, also a great artist. In 1528, Erasmus, whose portrait Holbein, the Younger had painted, gave him a letter of introduction to Sir Thomas More and Holbein departed for England.

Parker limits his book to a discussion of the 87 red chalk drawings by this foremost artist in Windsor Castle. It is an excellent account of the technique of the paintings with a historical footnote on each nobleman and the reason for its being commissioned.

Hans Holbein was a remarkable draftsman, as can be seen by a study of the many fine prints in this book. There are 117 illustrations, the frontispiece being silverpoint, the others black and white.

Size, 9" by 12"; 62 pages of text.

MASKS, by W. T. Benda. Published by Watson-Guptill Publications, Inc., 330 West 42nd Street, New York (1944). Price, \$5.00.

Here, at last, is a complete and thorough book on the subject of masks, by an expert. W. T. Benda discusses in detail his life work of designing and creating his world-famous masks.

The author not only explains how he makes his masks, but discusses the history of the mask and the important part it has played in the develop-

(continued on page 18-a)

School Arts, September 1946



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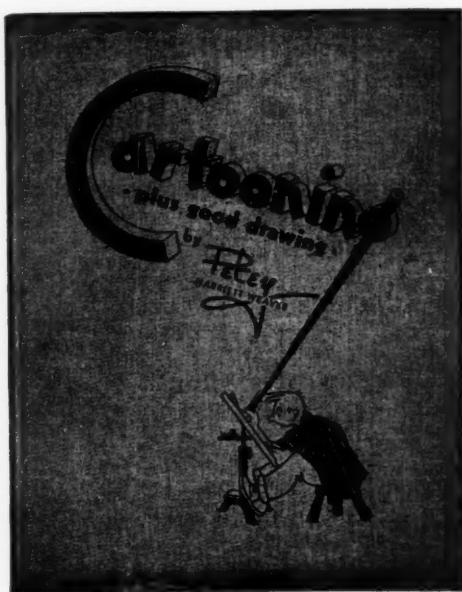
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The book contains eight descriptive chapters with explanatory sketches by the artist. There is also a *Gallery of Benda Masks*, which is a collection of sixty-eight reproductions of his most famous masks. One, the "Golden Peacock," the frontispiece, is in color.

Size, 7½" by 10¼"; 65 pages of text.

OIL PAINTING FOR THE BEGINNER, by Frederick Taubes. Published by Watson-Guptill Publications, Inc., 330 West 42nd Street, New York (1944). Price, \$6.00.

In this volume, Mr. Taubes has presented the amateur and aspirant artist with a handbook and guide to oil painting. He covers every phase of the subject from equipment needed, its care and handling, through the mixing of colors, at which he is an expert, to how-to-do-it chapters on portrait painting, still-life, flower paintings and landscapes.

An outstanding American artist himself, Mr. Taubes understands and recognizes the problems which beset the novice in oil painting. He writes with a background of many years experience in the field, and gives the reader the benefit of his experiments and observations.

The style of the text is an easily understood step-by-step method of explanation. Mr. Taubes, by way of demonstration, has illustrated many of the steps, which adds immeasurably to the value of the book. Beside the many black and white sketches, there are eight color plates, demonstrating the mixing of colors, the use of color and finished paintings.

Size, 7½" by 10¼"; 148 pages.

WATER COLOR DEMONSTRATED, Edited by E. W. Watson and Norman Kent. Published by Watson-Guptill Publications, Inc., 330 West 42nd Street, New York (1945). Price, \$5.00.

The editors, E. W. Watson and Norman Kent, selected the work of twenty-three prominent American water color artists and discussed their technique and skill with this medium. A short thumbnail biography, acquaints the reader with each artist and his background before studying his work.

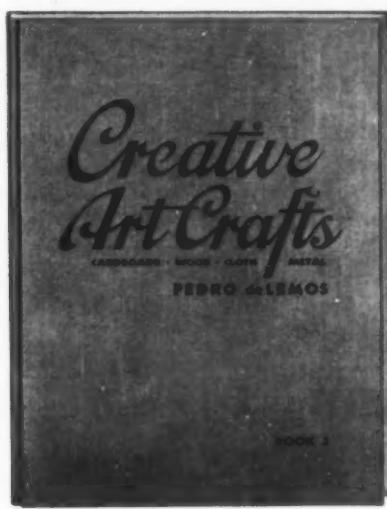
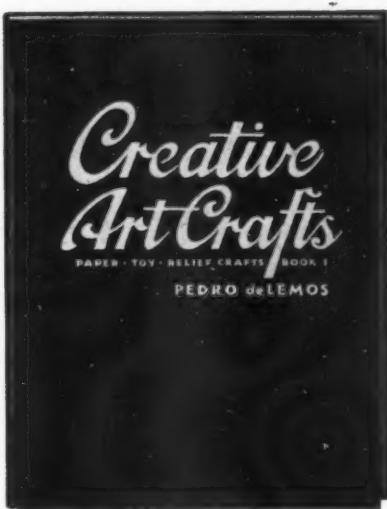
Water color as a painting medium has been held in awe by many artists who were afraid to attempt this quick, free method of painting. The editors have dispelled many of these fears by explaining the background and technique of water color painting. To better understand the medium, Mr. Watson and Mr. Kent explain the choice of such a subject for water color and the reasons for the artists executing the painting as he did. Thus they point out the possibilities and limitations of water color in all types of subject matter.

The subject, paper, pigment, brushes and painting method are thoroughly and capably discussed by Norman Kent in his chapter "To the Beginner."

In addition to the many black and white explanatory sketches and illustrations, there are eight color plates.

Size, 9" by 12"; 100 pages.

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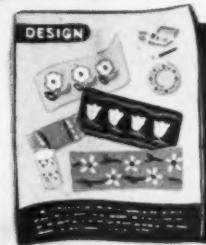


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